MRS CURWEN'S
PIANOFORTE METHOD

THE TEACHER'S GUIDE

Tessanny Waite
January 1960

The Teacher's Guide

(Curwen Edition 8817)

TO MRS. CURWEN'S PIANOFORTE METHOD

(The Child Pianist)

Being a Practical Course of the Elements of Music

Thirty-first Edition

5017

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To the Memory

of

RIDLEY PRENTICE,

who was the first member of

the musical profession to

give me encouragement

in my work.

PREFACE TO THE SIXTEENTH EDITION.

The "Child Pianist" series of books, with its accompanying "Guide," was published in 1886. Its Lessons were sketched out for my own children and given to them, and they played the exercises and duets from MS. Publication was an after-thought. The "Guide" was an experiment. Nothing of the kind had been done for the pianoforte teacher. I wanted to do for her something akin to what my father-in-law, John Curwen, had done for the teacher of singing classes. My work was based upon his.

I omitted all "instructions" from the Child's book, for the simple reason that even the youngest pupils will lose a little of the requisite veneration for their teacher when they know that the instruction given in the lesson comes "just out of the book," whereas the person who can teach them "out of his own head" is felt to have a vast fund of knowledge which commands respect and gives weight to his words.

But the young workman must know how to handle his tools; and the exercises of the "Child Pianist" would not have been helpful if used at haphazard. I therefore embodied in the "Guide" the directions for their use.

The hearty reception of the first part of the work (Steps 1 to 4), first by the press and then by the teachers, strengthened my hands in the preparation of the second part, which appeared in 1889. Then came fourteen years of intercourse with teachers and experience of their mistakes and difficulties, and I saw that more was needed than I had done. The book had been made as small and

compact as possible, to suit the teacher's pocket in more than one sense. It was over-condensed, in fact, and I found that it was in the very early stages, in the apparently simple matter of teaching the Staff and giving the first lessons in Time, that teachers made the most frequent mistakes. It was just here, where skilled teaching is most needed, that I had taken too much for granted and given an insufficient outline of the method to be pursued. But the little book, imperfect as it was, had helped many, and with its success came the obligation to make it still more helpful; and so, in 1900 a new edition of the first part was issued, in which the "Preliminary Course" was re-written and very much enlarged.

Another period of thirteen years has now elapsed, an increasing number of teachers use the books, and I take advantage of the issue of the 16th edition to make a further revision. There is no alteration in the method—the pupil's work runs along the same path; but for the teacher there are fresh suggestions (arising in many cases out of questions put to me), and references to other works likely to be of use to them.

But there are some alterations in the arrangement of the book which I think will be an improvement. Each of the Steps was originally divided into four Lessons, and the teaching of Simple Time ran into Step 4 (1st Lesson). This lesson I have transferred to Step 3, so that all the common divisions of the simple pulse are now included in that Step, the pupil's books being correspondingly re-arranged and some new Reading Exercises added to Step 3. The alternative edition of the pupil's books (Steps 1 to 4) with the Illustrative Duets by Mr. Felix Swinstead, will be useful to teachers who have many pupils in one school or family.

In the second part of the book (Steps 5 and 6) Scale-building, Chord-building, and Transposition were in

separate sections, with directions for keeping them abreast. They are now in one section, each Chord-Lesson following the Scale-Lesson to which it properly belongs, with the Transposition exercises interspersed. This will make the correlation of those three topics clearer. They are practically one subject, applied in three directions. Scale-building and its attendant topics is divided into three courses of lessons. (I) Preparatory keyboard work. (II) The same from a notational point of view, with written exercises. These two are concerned with the Major Mode. (III) The Minor scales; in their dual forms—harmonic and melodic—and their dual relations to the Major—relative and tonic—as in earlier editions.

There are two additional Chord-lessons, on the dominant 7th, limited to root-position like the other three chords.

The Appendix has a chapter on Technical Training and one on Class Teaching, besides other matter.

Many mothers and teachers write to me telling of their successes or their difficulties. Most of these correspondents are unknown to me; but I should like them to know that their letters are counted among the helps I have had in the preparation of each new edition of the Guide, and that many of the fresh hints as to exercises, etc., are direct answers to questions that have come to me in this way. Lastly, I have to thank my friend Miss Scott Gardner for suggestions arising out of her experiences with students in her training-classes, and other teachers whose *good work* has contributed so much to the success of the Method.

I have also to thank Mrs. C. Milligan Fox for permission to use the beautiful old Ray-mode tune on page 231, from a collection in her possession.

A. J. C.

6 Portland Court, W.
September, 1913.

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A FEW EDUCATIONAL MAXIMS

Showing the Principles on which the Method of the "Child Pianist" is founded.

1. Teach the easy before the difficult.
2. Teach the *thing* before the *sign*.
3. Teach one fact at a time, and the commonest fact first.
4. Leave out all exceptions and anomalies until the general rule is understood.
5. In training the mind, teach the concrete before the abstract.
6. In developing physical skill, teach the elemental before the compound, and do one thing at a time.
7. Proceed from the known to the related unknown.
8. Let each lesson, as far as possible, rise out of that which goes before, and lead up to that which follows.
9. Call in the understanding to help the skill at every step.
10. Let the first impression be a correct one; leave no room for misunderstanding.
11. Never tell a pupil anything that you can help him to discover for himself.
12. Let the pupil, as soon as possible, derive some pleasure from his knowledge. Interest can only be kept up by a sense of growth in independent power.

MRS. CURWEN'S
Pianoforte Method.

INTRODUCTORY CHAPTER.

When and How to Begin.—People who have the reputation of being musical, especially if they have had experience in teaching, are constantly asked by their less musical or less experienced friends for advice as to the age at which children should begin to learn music. Now, all depends upon what people mean by this question. If they mean, "At what age should the *musical education* of a child commence?" I should reply, "In babyhood." The musical nurse, who croons old ditties while rocking the children to sleep, or dandles them on her knee to the well-marked rhythm of a country dance, is a powerful factor in their musical development, and such music lessons should be made a part of nursery training long before schoolroom or governess is dreamt of.

Rote Singing.—The next step in musical education is the "rote-singing" of the home or kindergarten. While children are singing by ear, marching to well-accented tunes, or performing the rhythmical movements of action songs, they are learning music in the concrete, and laying up in their minds a store of experiences to which the pianoforte teacher can appeal when the more formal systematic study of music commences. (See Maxim 5.)

The introduction to notation, or "reading music," should be made in the singing class, where the children, unhindered by the manipulation of an instrument, can give their whole attention to the symbols which stand for

the facts with which they made practical acquaintance while singing by ear. Here the question arises, "What symbols shall we use?" The easiest, surely; the letter-notation of the Tonic Sol-fa Method. With its unmistakable names and signs—one, and one only, for each fact—and its true psychological method, Tonic Sol-fa is the best foundation for musical work in every direction—vocal, instrumental, or what we call "theoretical."

In the mouths of enquirers, however, the question, "When to begin music," most often means "When to begin the pianoforte;" and here I do not think any rules can be laid down. It is more a question of intelligence than of age; but I am sure that, as a rule, we begin too soon. Pianoforte-playing is not a baby's occupation, and the child of five (about whom I am so often consulted) is not ready either in body or mind for the study of an instrument. "There have been instances——" Yes; but these are isolated cases of genius, which do not apply to the average child. A few simple experiments in imitating hand and finger movements will prove to any parent that the average child of seven or eight has a great deal more motor control than the average child of five. The movement which is made easily by the one is impossible for the other. If the little ones cannot correctly imitate a simple movement when giving their whole attention to it, is it reasonable to expect that they shall correctly perform complex movements when their little minds are busy reading notes and thinking where to find the corresponding digitals and how long each sound is to be heard? For that is what it amounts to.

Think for a moment of the number of mental processes that have to be gone through by a little child when trying to read at sight the simplest tune. He has—

1st, to think of the *name* of the note on the staff.

2nd, to find the corresponding *place* on the keyboard.

3rd, to consider what amount of *time* it is to occupy; for which a knowledge of relative note-values is necessary.

4th, to make up his mind which *finger* to use.

And besides all this he must not for a moment lose sight of the position of his hand and arm, and he must be

exceedingly careful to use his fingers properly. So his teacher tells him. Yet to do all this at five years old is, psychologically and physiologically, an impossibility. What is the teacher to do? Either to blame and punish the child for not doing *that which he is unable to do*, thereby inflicting on him grave moral injury, or to be content with wrong positions and movements which soon become habits, and are only cured in after years at the cost of much trouble and discouragement. Pianoforte playing is only one department of musical education. If the years up to seven or even eight are well filled with musical experiences, first through rote-singing and then note-singing, the time is not lost, and the opening intelligence of the second period of childhood is better able to cope with the complexities of instrumental work.

One thing at a time.—One great secret of true teaching is to present to the mind of the pupil one thing at a time.

When all the above-mentioned difficulties confront him *simultaneously*, is it any wonder that the child is discouraged and his progress slow? Is it any wonder that the young teacher, fighting against nature instead of working with nature, wearies of kicking against the pricks, and longs for the time when she may take "advanced" pupils, and leave off "beginners"? Is it any wonder that the elementary teaching of the pianoforte is generally spoken of as "drudgery"?

But if all these points are presented to the child *separately*—if the little hands and arms are trained to a good condition and action by simple exercises which can be learned apart from the piano altogether before he begins to "play;" if he is never expected to understand that which he cannot *hear* in a concrete musical example (see Maxim 5); if he is systematically drilled, by graded and interesting exercises, on the separate topics of Pitch, Time, Interval, and Fingering, and if his knowledge of these is very gradually put together in music written for the purpose, he will become an intelligent reader, and the music lesson will be, to teacher and pupil, a time of enjoyment. (See Maxim 12.)

Rote Playing.—But if at this stage we teach the child to sing by ear, is there any objection to his playing by ear? None at all. Under certain conditions it can be made very educational. The conditions are :—

(1) That the child *wants* to do it, and is physically fit

(2) That we do not worry him about it, but teach him when he is inclined and leave off when, for the time, he has had enough.

(3) That suitable music can be found.

This last condition has always been a difficulty; the tunes that the child wants to play are generally impossible without the danger of contracting bad habits of fingering, etc.

Recently, however, a little book has been published which provides just what we want.*† The tunes lie mostly under five fingers. Their material is surprisingly simple. They can be played without the danger of forming the bad fingering habits that are are so difficult to cure later on. They are attractive to a child, because (1) they are really *musical*, and (2) they are wedded to words that are in themselves attractive and suggestive. They appeal to the imagination and would provide an outlet for the "Let *me* do it" instinct. No notation is needed, nor even counting, for the words give the rhythm. Certain of them had better be reserved until the child is at the reading stage; but Nos. 1, 2, 10, 3, 4, 11, also perhaps 16, 14, 12 (I suggest that order) can quite well be taught by ear and imitation, either as a recreation during the Preliminary Course of the "Child Pianist," or before regular "music lessons" begin at all. Always provided that whoever teaches them at that period understands what *simple weight-touch* means, and knows the necessity for perfectly relaxed muscles, and will not persist in the experiment with the child who is physically unable to respond. During the rote-playing stage I would keep the book out of sight altogether, the teacher learning the tunes and words by heart, singing them to the child and teaching him to sing them. I would work, in fact, exactly as one does with rote-singing, and

* Dr. Carroll's "First Piano Lessons" (Farm Scenes), Forsyth, 2s.

† Also "Nursery Jingles," Edith Rowland· Curwen Edition 9188, 9189, 9190, 1s. each number.

not mix up notation with the process at all. When a sufficient amount of notational knowledge has been gained in other ways, and when the pupil can read and find the needed *intervals*,* give him the book. To find in it his "musical stories" and others like them, and to be able to decipher them for himself will be a pleasure akin to that which a child feels when he can read for himself the fairy tale that has often been told him.

Technique.—But unless a child has good muscular control he is not physically fit to begin to "play" at all, however keen he may be, however good his ear for tune and time. Loose, easy movements are natural to some children. Even when quite young they can do whatever they *will* to do with their hands; they are "neat-fingered." But there is a type of nervous child who, when he tries to write or draw or do anything with his fingers, "ties himself into a knot," and accompanies every hand-movement with facial twitchings and grimaces. He is not likely to make encouraging experiments at the keyboard. His very anxiety to succeed prevents his success. You may get him to relax his hand and arm for the moment, while he is thinking of that only, away from the keyboard. But ask him to place any two fingers on any two keys preparatory to "weighing them down" and the old state of tension returns—the hand becomes a kind of claw, rigid as iron—useless—and the child is discouraged. For this type of child we must forego playing of any kind until some amount of easy control has been established by relaxation exercises of one kind or another, perhaps applied first to piano movements by practice on a table. Table practice has many advantages for the beginner. Free, supple finger movements can be more easily obtained there than on the keyboard; for where there is nothing to squeeze down there is no temptation to squeeze. It is true that in the long run technique, like everything else, is a matter of ear-training; but if a certain amount of muscular control can be established before the child tries to "play," many bad habits may be avoided.

* See paragraph on Reading by Interval, page 11.

The "Child Pianist" being originally meant to meet the need for a rational method of developing the child's *understanding* of music and its notation, gave little space to the subject of technique, on which there was already an immense amount of literature. I insisted only :—

1.—That although it is not necessary that the technique of the elementary teacher shall be brilliant in degree, it is very necessary that it shall be good in kind. What the pupil is expected to do well, the teacher must be able to do beautifully, and *a person with a bad technique must not teach a little child.*

2.—That the process of making an able executant is quite distinct from that of making a good *reader*, and should be kept so from the beginning. Therefore, finger exercises, which can be taught by pattern, and are easily remembered, may be practised long before the child is able to read them; and indeed, purely technical exercises ought at all times to be committed to memory.

3.—That as some of the greatest voice-trainers are said to have written all their exercises on one sheet of paper, so I believed that half a dozen exercises, each with a different and a definite aim, would do more for the children than the weary pages they wade through, if each exercise were memorized, made perfect in its slow form, and gradually developed in speed, or force, or delicacy, according to its object.

Now, however, there is more to be said. So much, in fact, that I have given it a chapter in the Appendix, to which I here refer the reader, saying only that the days of weary five-finger exercises for the little beginners are well-nigh over.

Theory and Practice.—But though we need not impose five-finger exercises on the beginner, yet every lesson, from the very beginning, should contain two parts; something to remember and something to do; or, in other words, Theory and Practice; and the proportion which these bear to each other will depend on the age and intelligence of the pupil. Teachers often say "I have not time to teach much theory; the practical work takes all the time of the lesson." In schools the pianoforte work

is often undertaken by one teacher, and the theory is taught in class by another. To this divorce of theory and practice I attribute much of the lack of intelligence of which the higher grade music masters complain when pupils are handed over to them; for practice which has not theory at the back of it is but parrotlike performance, a doing something without any reason for doing it; and theory, if not illustrated and fixed by practice is a deadening and unfruitful study. The exercises of the "Child Pianist," and its recreative pieces too, are but illustrations of the gradual unfolding of its theory. The fact that no duet or reading exercise contains any interval or division of time which the pupil is not prepared to read by previous lessons shows what care has been taken in the selection of material.

Class Teaching.—But class teaching, provided it is done either by the same teacher who gives the piano lessons, or by one closely in touch with her and working on the same lines, is most excellent—time-saving for the teachers and interesting for the pupils. As far as the treatment of the subject matter goes, teaching a class is the same as teaching a single pupil; it is the added element of *class management* which makes it one of the greatest tests of teaching power. Theory, whether taught individually or in class, should not be allowed to become a matter of paper or blackboard—signs without sounds—but should be an eminently practical lesson. Music, from first to last, is a thing of *hearing*, and every musical fact should reach the mind through the ear. The children should listen, compare, judge, and then *do;* for in music the only proof that a pupil knows something is that he can do something. They should learn to observe the common phenomena of pitch and time, and gradually become familiar with the associated symbols.

The lessons of this book are easily adapted to class teaching. Schools are using it in this way more and more; and because the old term "Theory Class" does not represent the practical character of the work done it is being superseded by the better name "Musical Knowledge Class," which reminds the teacher that if the

pupils' knowledge is to be real first-hand knowledge it must be gained by actual contact with musical facts, by listening to "what happens," and not by memorizing barren statements or blindly using the notational signs before the things they stand for are apprehended. The first editions of the Guide had notes on Class Teaching, which were afterwards crowded out. The present edition has a chapter on the subject.

Musical Theory.—When people speak of the theory of music they generally mean knowledge of notation. Pitch and Time have separate notations, though we are apt to forget this because we never see them apart in written music. But notation, especially the Staff notation, which we all must learn and teach, is only a collection of *symbols* to which certain meanings are quite arbitrarily attached. The symbols themselves are few in number; but, even in the simplest music the possible combinations are endless, each new tune being in fact a fresh mixture. Hence the beginner's difficulty.

In this Method Pitch and Time are taught as separate topics, and before introducing notation at all we present to the pupil's ear the *facts* for which its symbols stand. (See Maxim 2.)

One of the fundamental mistakes in pianoforte teaching has been that only one sense was appealed to, and that the wrong one. Music reaches heart and brain through the ear, yet we have usually tried to teach it through the eye. It was always "look," and never "listen." Children were introduced to notation before they had consciously observed any of the musical phenomena which the notation symbolises. They should learn those facts of pitch and time by *listening*, comparing, judging, naming, and then use notation as a means of expression. (See Maxim 2.) A pupil so taught is not a slave to notation, but its master.

For instance, that in real tunes some sounds last for two beats or pulses and some for only one is a fact that any child can observe for himself when we direct his attention to it. When by naming one-pulse and two-pulse sounds he shows us that he can differentiate them,

we attach to them the signs ♩ and 𝅗𝅥 If we begin by telling him that a thing this shape (𝅗𝅥) is *worth* two things this shape (♩ ♩) we ask him to accept and memorize a statement which has no real significance for him, because the Thing signified by these symbols, the Idea of the relative duration of two sounds, is not a part of his mental content. Things before signs, then, in all teaching. (See Maxim 2); and one fact at a time (Maxim 3), with the bit of notation that belongs to it. No "tables" of note-values or time-signatures or key-signatures for the beginner, though in due time he can make such tables for himself. In the Lessons of the "Child Pianist" the teaching of Pitch and Time is gradually developed and gradually combined; that is to say, at each lesson after the Preliminary Course the child puts together what he knows of these elements; and with the addition of another element necessary for the pianist—the power of measuring intervals on the keyboard—he has the materials for sight-playing and begins it at once. Thus in each lesson there are exercises for (*a*) Pitch, *i.e.*, Staff knowledge, alone; (*b*) Interval-reading alone, (*c*) Time alone; and (*d*) Pitch, Interval, and Time together, (*d*) being a combination of the materials of (*a*), (*b*), and (*c*) in a sight-playing exercise. (*Compare with the "Lessons" in the Pupil's books.*) Connected with each lesson are Additional Reading Exercises, and two duets for teacher and pupil, the pupil's part (which is alternately in treble and bass) being a fresh combination of the same materials. The playing of the recreative music therefore is always the outcome of *the child's own knowledge;* for if he has mastered the contents of each lesson he will be able to read at sight the duets which illustrate it, and the consciousness of growth in independent power keeps his interest alive. (See Maxim 12.) In the duets the æsthetic side of the pupil is cultivated; for though I would emphasize the point that he is expected to *read* them at sight, so far as tune and time are concerned, each one should afterwards be made a study in phrasing and expression. The child should feel from the beginning that the simplest music, if beautifully played, will give pleasure to those who listen. Every

lesson, too, includes an exercise in ear-training in Relative Pitch, which cultivates the sense of key. For this important side of the work Tonic Sol-fa is employed. The Method is therefore, as its sub-title states, a Practical Course of the Elements of Music.

The Theory of Pitch.—We may consider pitch from two standpoints, as "relative" or "absolute." The Tonic Sol-fa notation represents relative pitch. The Staff is the symbol of absolute pitch, which on a keyboard instrument becomes primarily a question of *locality*.

The child who is learning Tonic Sol-fa is acquiring the sense of relative pitch, the intuitive feeling for key, which is so necessary later on for intelligent reading; and the singing lessons which foster this sense ought to precede the pianoforte work and be continued side by side with it. When the child begins to use a keyboard instrument he must also begin to use the keyboard notation, which is the Staff, the notation of absolute pitch. By-and-by the two kinds of pitch will unconsciously combine in the mind, the one helping the other.

The Staff.—At first the pianoforte teacher's chief work is to give the pupil right and clear ideas about the connection between the Staff and the keyboard—to exercise him in rapidly naming the lines and spaces of the one and finding the corresponding sounds on the other. This is purely a matter of *locality*, and because it is so we often find that the idea of *pitch* is left out of account altogether. The teacher should keep before the child's mind that the Staff is a symbol or picture of certain fixed *sounds*, while the corresponding digitals give us the *sounds* themselves.

The great mistake in the ordinary teaching of the Staff is beginning with five lines instead of teaching it as a whole. A host of misunderstandings spring from this incomplete beginning. (See Maxim 10.) The child is unnecessarily puzzled by the apparently arbitrary naming of the two sets of five lines; always seeing a gap between the two portions of the staff he imagines a similar gap on the keyboard; and he has great

difficulty in after years in rightly comprehending the use of the C clef. Teachers may fancy that it must be easier to learn five lines than eleven (see Maxim 1), but we are proving every day that this is not so; for when the great staff is taught as a whole the relation of all the lines to each other and to middle C is much more clearly seen, and therefore more readily memorized.

The use of the blank staff for pointing and naming helps the child to keep the notation of pitch apart from the notation of time in the early work.

As rapid correlation of Staff and keyboard is necessary for sight-playing, Staff (or Locality) exercises are given at every lesson, apart from Time considerations.

Reading by Interval.— The ready sight-player finds his way about the keyboard without looking at his hands, and one great hindrance to reading is the habit of constantly looking down from the notes to find the corresponding places on the keyboard. There are times when it is right and necessary to look at the hands. In all technical exercises the player, however young, should watch for and correct all awkward and unnecessary movements; and in memorizing pieces the keyboard memory, *i.e.*, the *shape of the passage* on the keyboard, materially helps the note memory. But sight-playing is a different thing. Here the eye has its own work to do; and if it leaves that to come to the aid of the hand the reading comes to grief. Watch the inexpert reader. Up and down, up and down goes his head; and the result is a stumbling performance. The habit is formed during the beginner's early struggles with notation, when he reads a note at a time, and then looks down to find its place and to consider which finger to put on it.

The habit is difficult to cure, but it can be prevented. The facile reader is guided very much by his sense of interval, or we might call it "keyboard measurement." We ought to give the child the same kind of help from the beginning; and in this Method we do so. The first exercises in sight-playing move by a second up or down; so does the pupil's part of the duets of the 1st Step. By commencing with this easiest interval, the one that the

child can find readily without looking down, we start him with a good habit and avoid a bad one. He practically avoids the "spelling" stage altogether, and can be much sooner trained to look ahead and take in the sense of what is coming. The larger intervals are gradually added in the other Steps, but as we want to introduce little solos as soon as possible, and as the reading of 5ths is necessary for the easiest of these, the Interval Exercises are now printed separately,* that the child whose eye is quick may arrive more rapidly at the solo stage.

Fingering.—The Interval Exercises include the principles of fingering. In the five-finger position—which is a little scale-group—there is a natural fingering to be observed in taking each interval. This fingering becomes habitual, and is fundamental. In that stage no fingering is needed in the Reading Exercises after the first note. As the larger intervals are learnt the hand-position expands, and chord-groups are added to the little scale-group. The *shifting* of the hand position is effected by (*a*) Contractions, (*b*) Extensions, and (*c*) Crossings. Examples are given of fingering these (Step 5), and by observation and experience the pupil learns that the choice of fingering at the shift depends on the shape of the next group. Key is introduced into the Interval Exercises of Steps 5 and 6, and this again affects the size and fingering of the intervals. These exercises go through all the keys, but have no time-divisions.

The Unbarred Sentences of Steps 5 and 6 are next used as reading exercises. These include Interval, Key, and Rhythm; so that another element in the choice of fingering comes in, namely, the beginnings and endings of the phrases. Only suggestive fingerings are marked.

The Theory of Time.—In the normal human being the sense of rhythm shows itself very early, and in most children it is strong. It is curious therefore to notice that "Time," by which we really mean the intelligent reading of time *notation*, is the chief difficulty

* "Interval Exercises from the Curwen Pianoforte Method" (J. Curwen and Sons Ltd., 2s.).

of the average schoolgirl. She can "keep time"—when she has got it—but she has to learn it afresh in each new piece, and has usually little independent power in sight-reading. The arithmetical theory of time is carefully taught, and a child of ordinary intelligence does not find it very difficult to understand. But the sense of rhythm does not seem to develop under this process. When we come to the only test of knowledge, the action of the mind when confronted with a *new* combination of old material, we find that the child who can readily answer questions and "do sums" in crotchets and quavers does not, when reading, *feel the rhythm* of the passage before her; and nothing short of this is of any use to her, for when reading at sight we have not time to stop and do sums. In this Method Time and its notation are taught entirely by ear-training; each new pulse-division is compared with those already familiar, recognized and written in various combinations, from dictation, before it appears in the Reading Exercises or Duets.

The Time-names.—I employ the French Time-names because they lay hold of the innate sense of rhythm, and develop it in a way which is impossible by counting only. All time-forms are simplified, and the difficulties of syncopation completely removed, by this ingenious device of the Frenchman, Aimé Paris. Teachers may not at first see the need of them, because in the 1st Step (in which only a few sorts of notes are used) counting would do quite well, but we must begin as we mean to go on; and the value of the time-names will be recognized more and more when we come to use more complicated time divisions—dotted notes, semiquavers, triplets, etc. The time-names are not meant to supersede counting, but to precede and facilitate it, though, if the child's time-sense is weak I would defer counting until it has been somewhat developed by the use of the time-names. Every time-exercise is taken first with the time-names and afterwards counted. The time-names give the patter of the rhythm, and give an individuality to each pulse or beat. When this is accomplished, the mere enumeration of the pulses is an easy matter, and

such lame devices as "one, *and*, two, *and*," etc., are quite unnecessary. I have seen, in classes in Paris, such excellent results from the use of these syllables that I have no hesitation in recommending them to all teachers of instrumental music.

The time-names (*Langue des Durées*) were introduced into this country by John Curwen, who incorporated them in the Tonic Sol-fa method. He took them from the Galin-Paris-Chevé method, giving a phonetic version to secure an approximately correct pronunciation, and altering the syllables when they were too difficult for English tongues. After his death, further alterations (not, in my humble judgment, improvements) were made by the Tonic Sol-fa College. My version in this book is a partial return to the French spelling, retaining Mr. Curwen's alterations, but not adopting those of the College. This has to be kept in mind when correlating the work done in the singing class—where Tonic Sol-fa charts and books will probably be used—with the pianoforte teaching; otherwise the children may think that *taa-tai* and *ta-té* are two different things. The ear will readily correct the eye. Another more important difference I will point out when we come to it. In applying the *Langue des Durées* to the Staff notation, my method of presentation is different from that of either the Tonic Sol-fa or Chevé schools (especially in the teaching of time-signatures), though it does not clash with either.

There is an important reason for using the time-names. The great difficulty that teachers have had to contend with in the teaching of time has been the lack of a name for the thing *heard*. They do not recognize that this is the difficulty, and so long as they teach music through the eye instead of through the ear, and teach time in its mere arithmetical relations they never will recognize it; but this is where the shoe pinches, nevertheless. The names used in the ordinary teaching of time are only the names of the *symbols*—crotchet, minim, whole note, quarter-note, etc.—and there is no way of teaching it except *through* the symbols. Aimé Paris recognized the need of naming time-*sounds* as distinct from time-*signs*, and invented those syllables which he called the *Langue des Durées*, and which we who use them in England call the *Time-names*. These meet the difficulty completely. When the child has observed a new fact he gets a name for it, a something with which he can record his observation, which is *not* the name of the symbol, and which he can use

before he uses the symbol. Thus we are enabled to follow the true psychological order in teaching, namely —first the thing itself *with its name*, and then the symbol.

Conventional Note-names.—In the early Steps we spare the child the task of remembering the conventional names of the notes—semibreve, minim, etc. —which to him are meaningless and convey no teaching as to their respective value, and substitute names which at once tell the value of the note. Thus a crotchet is called a one-pulse note; a minim, a two-pulse note; a dotted minim, a three-pulse note; a semibreve, a four-pulse note. By making the pulse the unit of time and adopting the crotchet (for the present) to represent it, a child who can use the third Kindergarten "gift" can grasp all the subdivisions; for quavers will be *halves*, semiquavers *quarters*, and demisemiquavers—which are not required for a very long time—are *eighths* only. These are the divisions of the cube in Gift III. On the other system, which takes *a four-pulse measure* as the unit, and for that reason calls the semibreve a "whole note," a semiquaver is the *sixteenth* and a demisemiquaver the *thirty-second* part of the unit, subdivisions much too high for the mind of a little child.

The Crotchet Basis.—We are justified in adopting the crotchet to represent the pulse or beat, and in using it for a considerable time as the pulse-sign, by the fact that it is the commonest form. (See Maxim 3.) Among modern writers the tendency seems to be more and more toward the use of the crotchet and dotted crotchet as the standard pulse-signs, and even with the older composers it is more general than the minim or quaver. Simple measure, too, is commoner than compound in this class of composition, and in this Method it is taught first. The triplet is introduced as an exception to a general rule (see Maxim 4), and thus forms the link between simple and compound measure. The terms "duple, triple, and quadruple time" are not used, "two-pulse, three-pulse, and four-pulse measure" being substituted.

Turning to the thematic index of Beethoven's Sonatas, we see that of the 38 first movements contained in it 35 are in simple time, and of these 27 are in crotchet pulses, 7 in minim pulses, and 1 in quaver pulses; 3 are in compound time, with dotted crotchet pulses. Again, taking Mendelssohn's 48 Lieder: 30 are in simple time, of which 27 are in crotchet and 3 in quaver pulses; and 18 are in compound time, of which 15 are in dotted crotchet, 2 in dotted quaver, and 1 in dotted minim pulses.

In the folk-song and the nursery rhyme I think compound time is the commoner; but though the child's ear is familiar enough with the lilt of $\frac{6}{8}$ the rather anomalous nature of our compound time notation makes it much more difficult to *understand* than the simple time forms, which is a good enough reason for teaching simple time first. (See Maxim 1.)

Time Signatures.—If we had a standard sign for the pulse, time-signatures would be unnecessary; it is the anomalous use of three signs for one thing which renders them a necessity. While we are using only the crotchet and dotted crotchet pulse time-signatures are omitted from the pupil's part. The pupil is not *told* the time, by a signature; he tells it himself, by inspection. When he begins to use the minim and quaver as pulse-signs the pupil himself can see the necessity for some indication of the composer's meaning, and that is the moment for the introduction of time-signatures. They are dealt with in this book on an entirely original plan, by the transfer of the time-names to the minim and quaver pulse and the corresponding subdivisions. The exercises in that section make the subject perfectly clear. It will be observed that in the teacher's part of the duets $\frac{4}{4}$ is substituted for $\mathbf{C}$ and $\frac{2}{2}$ for $\mathbf{\Cent}$. This change has long been recommended by theorists, and is adopted by some of our most eminent modern composers. The signs $\mathbf{C}$ and $\mathbf{\Cent}$ will, of course, be referred to when the pupil is studying time-signatures, as he will constantly meet with them, but for teaching purposes the figures are preferable.

Key Signatures are also omitted from the pupil's part in the earlier Steps. Their use would involve either a full explanation of the subject of key, which would be premature, or a mere dogmatic statement that "this is in G major, this is in A minor, etc.," which is of no use

educationally. The child reads at first by locality only, even when some black digitals are used. While the music lies within the compass of five fingers the key-signatures are not necessary, and the pupil gets a clearer understanding of the meaning when he begins to build up his scales, learns their relationship to one another, sees the *necessity* for the signatures and makes them himself.

But though the *sign of the key*—or its recognition by the eye—is not necessary or advisable at this early stage, the *perception of key*—or its recognition by the ear—is very important, and should be cultivated from the beginning. It is here that the Tonic Sol-fa teaching helps, and the young teacher will find hints on how to apply the tonic principles to Staff and keyboard.

Musical Form.—It may be thought that Musical Form is too advanced a study for a little beginner. The ordinary instruction book says nothing about it; yet it has simple elements which are not only perfectly intelligible and very attractive to a child, but absolutely necessary if he is to play even the easiest music with intelligence. (See Maxim 9.) This need not be made a task. It is enough that we accustom the child from the beginning to notice the imitations in rhythmic and melodic "shape" and the natural "breathing-places." This is a small beginning, but it is only by digging down low that we can hope to build firmly up, and it is by cultivating the child's habits of observation that we draw out that feeling for right phrasing which makes the musician almost independent of printer's marks. Every child likes to "see the wheels go round," and will follow eagerly the working of figures into phrases, and phrases into shorter or longer sentences, which make what we call music sound pleasant to his ear. Further than this we cannot go in the early work. The Duets which accompany the Lessons are necessarily in the simplest form, consisting generally of a first and second part, or a return of the first part;* but the habit of analysing these simple melodies, besides being necessary to their intelligent performance,

* A, B, or A, B, A². *See* Stewart Macpherson's "Music and its Appreciation" (J. Williams).

is a root from which will grow the habit of analysing all melody, and harmony too when the time comes.

Unbarred Sentences.*—Examination papers generally contain an unbarred passage, to be barred by the candidate; yet pupils are seldom systematically trained to this kind of work because hard-worked teachers cannot spare time to look up suitable passages for the purpose and to write them out without bars for their pupils. Thus, for lack of material, this exercise, so useful in testing the knowledge of time-notation, is omitted; candidates for examination plunge at it, and girls of sixteen are puzzled by a test which can be done without difficulty by a child of ten who has gradually approached the standard from an easy beginning. Each step of this work contains a set of unbarred sentences corresponding to the teaching of that step. In Steps 1 to 4 the pupil is told the kind of measure, and, when necessary, the pulse on which the phrase begins. In Steps 5 and 6 he has to discover these facts for himself. The barring should not be done on the printed pages (for they may be needed more than once), but the sentences should be copied and barred as home-work. Although the cheapness of music renders it unnecessary for us nowadays to "copy" as diligently as did our grandmothers, yet surely everybody ought to be *able* to write music easily and rapidly. Begin with the slate, or with music-paper and pencil, and keep to these until the child can draw neat clefs and straight stems to the notes. When the pen is taken in hand, remember that as our handwriting differs from print, so MS. music differs from the engraved plate, and do not attempt to imitate it. It is not necessary, when making a crotchet-head, to dig a round hole in the paper and fill it with ink. One stroke of a well-spreading pen should make the head of a note, a second (*light*) stroke the stem, *on the right hand side*,† and a third the "tail."

* The whole of the unbarred sentences in Steps I to VI are published separately in Curwen Edition 8897, price 2/-.

† The attempt to draw the upward stem on the left side, like the engraved note, generally results in a blot, and there is no object in doing it. The engraver's tool is turned up or down according to the position of the note on the staff, consequently the note faces a different way; that is all it means (♩ ♪).

Music so written is pleasant to look upon, and much easier to read than the laboriously-made black beads which bestrew the MS. of the ordinary amateur.

Additional Reading Exercises.—To supplement Ex. 8 in the Lessons, each Step of the pupil's books is provided with a large number of Additional Exercises for practice in sight-playing. These include the time-material of the Step and the preceding Steps, but nothing beyond the child's actual stage. These should be used in the same way as Ex. 8 in the Lessons. (*See directions for these, p.* 86.) The preparation of one from time to time without help, as home-work, will be found an excellent discipline for the pupil, and a test of his growing ability to read music independently.

Reading Exercises for Two Hands.—Exercises for reading two parts simultaneously are also provided. They are published in two separate books. Part I, beginning with the simplest material, is graded on the same principle as the single-hand reading exercises in the Steps. Both parts are in the five-finger position, Part II offering an ample supply of additional material for pupils who need it. After the five-finger stage there are many collections of reading exercises available from outside sources.*

Ear-training.—The neglect of ear-training has always been the weak point in elementary music teaching. In school singing classes nothing is done in this direction, except by Tonic Sol-faists. Pianoforte teachers who have adopted my Method have become convinced that the successful teaching of *time*-notation depends on the aural appeal and the gradual association of the time-symbols with the "patter" of the pulse-divisions. Their teaching of Time is therefore the ear-training method of this book. But they look upon the ear-training in Pitch as belonging to the province of the singing teacher (which it properly is) and grudge giving time to it. They know, too, that *they can get on without it.* For though it is not

* The following are useful :—"Progressive Sight Reading Series" (Vincent Co.); "Sight Reading for Pianoforte Students," E. W. Taylor (Bosworth); "Sight Reading Exercises," Schäfer (Augener); "Systematic Training in Polyphonic Playing," Pfitzner (Lengnick).

possible to read pianoforte or any other music correctly as to *time* until the time-sign and the time-sense have been connected—because it is necessary to realize the time of a passage *before* playing it—it is, unfortunately, quite possible to read pianoforte music correctly as to *pitch* without any pitch-sense; because when using a keyboard instrument it is not necessary to realize the pitch of a note *before* playing it. The pitch is produced mechanically. Because this is possible, the training of the pitch-sense is too often totally neglected; and there are hundreds of pianoforte players (and *teachers* too) who are incapable of writing from dictation the simplest phrase, who do not realize the sounds of the notes they look at until they have played them, or recognize changes of key (by their ear) as they play. Now, a child need not be kept back in his piano lessons because his ear for tune is dull, for nothing that he has to do—in the early stages at least—actually depends on its quickness, and we may hope that his playing and *listening* will help to develop his ear. But if we would make progress in aural perception a sure thing, we must work on something more definite than hope; and the pupil should have direct systematic training as well as the general observational listening which we will suppose that every good pianoforte teacher exacts from her pupils.

This definite and systematic ear-training really belongs to the singing class, because sight-singing and ear-training are two sides of the same subject and are mutually dependent. Unfortunately a large number of little piano pupils do not—and many of them cannot—attend a singing class—or the class they do attend may be useless to them—and then the pianoforte teacher must devote some of her time to this very important part of musical education. We may take it, however, as an independent topic. We are, in fact, almost compelled to do so; for the pitch-sense in children is a much more variable quantity than the time-sense, and we cannot say that a child who is at a certain stage in the one topic ought to be at a certain stage in the other, and give parallel lessons accordingly.

Ear-training, therefore, in the sense of pitch-relations, is treated of in a separate part of the book, to which the teacher is referred for Ex. 5 in each Lesson.

Singularly enough the possession of a quick ear is considered by some people as rather a stumbling-block in the way of learning to play the piano! "This child has *too good an ear*, and won't look at her notes" is a common complaint, and so this good gift of God is suppressed rather than cultivated. Even in teaching harmony the ear is very often, utterly neglected, and the study thereby rendered much more difficult than it need be. Take an ordinary school-girl who has passed the Oxford or Cambridge "Local" in music, and ask her to follow *by ear* a succession of simple chords, such as she has perhaps written in her examination papers. If she cannot do so her harmony is just as useful to her, musically, as her arithmetic, but not a whit more so! A child whose ear has been trained to observe musical phenomena, without troubling his memory with hard names for them, will approach the study of harmony in a state of receptivity; his mind has an affinity for the new science; to him it is not a mere piece of arithmetic, leading (apparently) nowhere, but a revelation of reasons for effects with which he is already acquainted—a revelation indeed, and not a mystification, as it too often is.

In an elementary pianoforte book only the beginnings of harmony can be included, but the elementary pupil should at least know how to recognize the three principal chords in every key, and be able unhesitatingly *to find them and their inversions on the keyboard.* He should know what a cadence is and be able to play the commoner kinds of cadence in any key, to recognize them when heard or when met with in his pieces.

Nomenclature.—One of the difficulties in the way of scientific teaching is the very un-scientific disorder into which our musical nomenclature has fallen. When two musicians are talking together, it does not matter very much what names they give to things, so long as each knows what the other means. But teaching is a different matter. Without fixed terms we cannot give clear notions.

There is an accepted teaching maxim, that "for each *thing* we should have *one* name and *one* symbol;" and further, that, whenever possible, "the name should crystallize some fact about the thing." Now, in teaching music it is extremely difficult to follow this rule, so loosely do we use our technical terms; and yet, until we make some attempt to follow it our teaching must continue to be lacking in clearness. With three different signs (𝅗𝅥 ♩ ♪) for one thing (the pulse or beat); with two names for one thing, and one name doing duty for two or three things, how can we give perfectly clear "first impressions?" What are music teachers to do?

We must eventually teach the three signs for the pulse; but we can at least keep to one pulse-sign until the child has made some progress, has grasped the fundamental ideas of pulse, accent, and measure, and is perfectly familiar with the symbols of all the pulse-divisions both in simple and compound time. It is on this principle that time is taught in this work, and the experience of many years has proved that when the *thing*, time, is by this means clearly realized, the later change of symbol offers no difficulty. It is in the initial stage that the varying symbol is a stumbling-block to the learner.

But though in the notation of time we must finally accept the three-fold symbol and make the best of it, there is no reason why we should allow the whole of our nomenclature to remain in its state of disorder. We do not need to coin new names, for each of those we use has actually got a primary technical meaning. They have become mixed, and we should sort them. In a case where two meanings seem to have equal claims to a term, we should decide to which it is to be given over; and then we should school ourselves to use it only in that sense. This is where the real difficulty lies. The little pupil will not mix terms, but the teacher's tongue readily lapses into old usages; and if anything is to be done towards restoring accuracy of nomenclature it will be the result of considerable watchfulness and self-control on the part of teachers.

The following are some of the terms whose "untidy" use—if I may so express it—interferes with the desirable clearness of elementary teaching.

Allowing for the extreme difficulty of breaking with old usage, it is encouraging to find that people who care about the advance of the art of teaching feel the advisability of using definite terms where it is possible to do so; and it is worth while to note how far there has been an effort at reform during the 13 years since these paragraphs were written (for the 9th edition of the book).

KEY. NOTE. DIGITAL.—The word *Digital* has almost dropped out of use (perhaps because it was considered a difficult word for children), and we now habitually speak of the "keys" of the piano, or even of the "notes." Now, KEY and NOTE have other and more important meanings, so why not revive the use of the proper term, DIGITAL? Words in themselves are not difficult to children, but only words of which they do not know the meaning.

KEY, released from one of its duties, could then be consecrated entirely to its higher purpose, and signify always and *only* that family of related sounds with which we generally associate it.

KEYBOARD.—The keyboard of an organ is invariably called a MANUAL, and it is a pity that the name has slipped out of use in connection with the pianoforte, as it completes the series of terms for the three parts of the instrument associated with hand, finger, and foot—MANUAL, DIGITAL, PEDAL. Still, there is no objection to KEYBOARD, seeing that we can play upon it in all "keys," and that *the term never means anything else.*

On the substitution of *digital* for *key* I confess myself vanquished. Mr. Matthay's terms, KEY-*treatment*, KEY-*contact*, KEY-*resistance*, KEY-*descent*, etc., which we accept because of their absolute fitness, rather rule out *digital*. But the strongest argument is the cold fact that *key* is the pianoforte-*maker's* technical name for that part of the instrument. To that there is no answer, and my nice little logical sequence of terms—*digital*, *manual*, *pedal*—goes by the board. We may, however, remember that while the pianoforte-maker's *key* includes the whole tool, from the ivory to the hammer, it has a *digital* end as well as a *hammer* end; that it has many sections,

and that all the parts have names; why not *digital* among them? The term is too useful to drop without a struggle.

NOTE is easily settled. In its primary sense it is a *written* character. We see a note, we do not hear it, nor move it with our fingers.

Teachers of children have seen the advantage of using *note* in this sense, and we do not often hear that a child is "learning the names of the notes," meaning the keyboard names. There is, of course, a use of the word which will always persist through its common acceptance. We shall still speak of the "notes" of a bird, of a singer's high or low "notes." No other term seems to fit here; but in teaching let us at least be as accurate as we can.

TONE is difficult to place. It is used in several senses: (*a*) a musical sound; (*b*) *timbre* or quality; (*c*) an interval, equal to a major 2nd. In the first sense (*a*), TONE can be very well replaced by the simple word SOUND or PITCH. The claims of the other two meanings are pretty equal; but, for "tone and semitone" we can use "step and half-step," and in some cases "major and minor 2nd," while we cannot find any term which so exactly expresses what we mean by "the production of a good tone," whether in playing or singing. Therefore I would use the word always in the sense of quality or *timbre*—in the early stages, at any rate.

To a child "big step" and "little step" are decidedly helpful in learning scale-relations, and the transition to the technical terms "tone and semitone" is easy later on, when the thing signified is understood. The advantage of keeping "tone" to express quality in sounds is obvious; therefore these distinctions are acknowledged to be advisable in elementary teaching, and teachers are observing them without much difficulty.

PULSE and BEAT are not exact equivalents, though often so used. We hear or feel the PULSE, in the music itself; we see the BEAT in the movement of the hand or the conductor's baton.

This distinction commends itself, and *pulse* is now adopted by the leading musical educationists.

BAR and MEASURE.—A BAR is a line drawn across the staff to mark the strong accent and to "measure" the music; a MEASURE is the space between two BARS or strong accents.

This is also felt to be good, and *measure* comes more and more into use. Some teachers, trying to reconcile their conservatism with their sense of fitness, use BAR and *bar*-LINE, but this is an unsatisfactory compromise. The French term for a *bar* (or measure) is *mesure*, but it is used in two senses, and we find a French teacher warning his pupils "not to confuse *la mesure* (*Time*) which is the regular recurrence of the outstanding accents, with *une mesure* (a measure or bar), which implies the total of the sounds between the outstanding accents." In these two senses we also use the word. I think that now "two-pulse, three-pulse, and four-pulse MEASURE" would be accepted in any examination in lieu of "duple, triple, and quadruple TIME, and *a* measure is understood to mean the group of *pulses* between two *bars*.

TIME.—Again, MEASURE being used as above, TIME (in the sense of *tempo*) may be reserved to indicate speed. Thus the answer to the question "In what sort of time is this piece?" might be "In quick time, slow, moderate, etc.;" while to the question "In what sort of measure?" it would be "In two-pulse, three-pulse, four-pulse measure." But TIME is also a generic term, and has sometimes to be used as such. When we speak of "the teaching of time," for instance, we include the relative duration of sounds, the corresponding notes and their values, pulse, accent, measure, rhythm, time-signatures, and so on.

TIME and RHYTHM are not equivalent terms, but though everyone is dimly conscious of that fact we have all been in the habit of using them very loosely. Recently the distinction has been receiving more attention, but though the definitions offered are decidedly helpful, inasmuch as they set us thinking, none seem to me quite satisfactory. The subject is too big for a paragraph here, but may be discussed more fully later on if space allows.

How to Use the Books.—The pupil's books contain the teaching material; the Guide contains the method of using that material. Some teachers, considering the material good and well graded, use the pupil's part without the Guide. If this is done I cannot promise results. Rational teaching necessitates METHOD, both in the *order* and in the *manner* in which the subject matter is presented to the mind of the learner.

As to the order of presentation. Maxim 8 tells us to "let each lesson rise out of that which goes before and lead up to that which follows." This sounds simple enough,

but it is not all. Within the lesson itself "each idea is to be presented at the exact point in the series at which it fits into the place prepared for it, and at the same time paves the way for ideas that have to follow."* This involves a clear knowledge of the subject-matter and much experience in handling it; it means seeing the end from the beginning and planning the steps that lead there; seeing, too, the relation of every idea in a series to every other idea in it, their values and their interdependence. One has only to listen to lessons given by people who have all the requisite knowledge of their subject, but no skill in teaching, to see that both the order and the manner of presentation are very important, and do not come by the light of nature. Teachers do, after all, need some help and guidance, and they need not fear that such help and guidance as the outline lessons of a little book like this can give will interfere with their freedom or check their originality or tie them down to a formula. However closely you may follow a method in its order, or adopt its hints as to the manner of presentation, there is ample scope for the originality of the teacher in the additional teaching devices, illustrations, and analogies necessary to provide for the individuality of each pupil.

Some teachers do not like the time-names and leave them out. Now the time-method of the "Child Pianist" is based entirely on the use of the time-names. With the help of these a child can very soon read rhythms which I should consider too difficult for a young pupil who had to depend upon counting only. Such rhythms are freely used in the duets and reading exercises. If the child, when reading new music, has to be shown "how it goes" (in the old way), instead of being able to feel the rhythm when he looks at the notes—in other words, to *read* it, one of the aims of the method is entirely missed; for the playing of the recreative music is not in that case the outcome of the pupil's own knowledge (see Maxim 12); he gives no proof of independent power, a power which the use of the time-names undoubtedly gives.

* John Adams, Primer on Teaching.

If the time-names are ignored, then, the pupil soon gets into deep water, and the teacher is helpless.

Again, teachers are apt to leave off using the method at the end of the 4th Step, when all the principal pulse-divisions and their notations have been mastered. This shows a lack of common sense. For though the reading of time-notation is the pupil's chief difficulty, and therefore gets the lion's share of attention in those first Steps, the other elements—of which only enough for current needs has been taught—have now to be more fully dealt with. Whether all the duets (recreative material) of Steps 5 and 6 are used is a secondary matter, but the exercises of those Steps are a necessary part of the Method, and without the *knowledge* treated of in the corresponding part of the Guide the pupil is but half instructed. It is evident that to leave off systematic teaching at the end of Step 4 and leave the pupil to pick up the rest of his "elements" in a desultory manner is unfair both to him and to the method. A pupil who has worked through all the Steps is ready to go to any teacher without fear of misunderstanding or being misunderstood. He is on the common platform. Travelling by an easier route than the ordinarily taught child, he has really arrived. He knows the common technical terms, though he began with simpler and more suggestive ones. His knowledge is clear, and therefore his interest is lively.

But it sometimes happens that the teacher cannot command the time necessary for the completion of the course.

We have often to consider the case of the boy pupil going to a boarding school at ten years old, and passing into the hands of a teacher who, unacquainted with the method he has been following, will expect him to know "all about" key-signatures and time-signatures, these being among the first items of information usually imparted to a child pupil. Such children should be treated exceptionally. From the beginning they should be pushed on with staff work (pitch), giving them right ideas about the sharp, flat, and natural, but not stopping to give

quite so much practice as one otherwise would. By doing this we have time to give them some lessons in scale and chord building, stopping at Keys A and E♭ (three sharps and three flats), which are sufficient to establish the principle. The Lessons on the tetrachordal scale-relations may be omitted, and further time saved by letting the scale and chord work be done altogether at the keyboard, without written exercises. A few lessons on the minor scale should be included if possible.

In such cases, too, I would give the lessons on simple-time signatures earlier, perhaps at the end of the 3rd Step, and a simplified version of those in Compound Time along with the earlier Compound Time Lessons, treating only

as typical signatures. But on no account should the time-teaching be hurried; not even to arrive at time-signatures.

The "Steps" of the Method are divided into what (for want of a better name) I have called "Lessons," though one such division may occupy two or three actual lessons. The "Lessons," again, are divided into Topics —Pitch, Interval, Time, etc.—and by studying the outline lessons of the Guide the teacher will find that each Topic is treated in a *connected series* of steps, analogous to what would be called "method units" in Herbartian Pedagogy. In each of these something new is introduced, linked on to the pupil's existing knowledge, illustrated, put into practice, and mastered before he goes further. In the Preliminary Course especially, lessons will be found thus divided into little sections—smaller method units—to provide for the short and frequent lessons of the home schoolroom, a row of stars marking the convenient "breathing places."

For recreation, interest, and training in musical feeling there are the duets aforementioned and two solo albums,

in one of which the music lies under five fingers for both hands. The solos are also published in separate numbers. Where there is more than one pupil in a family, and for schools, these will be found more convenient than the albums.

In the introductory stage—up to the "pass" examination—the topics of Locality and Time should be kept abreast. After that stage this plan need not be adhered to in every case. In some children the ear is sluggish while the eye is quick; in others, the contrary is the case. A child whose ear is undeveloped, who has not had musical surroundings, may be slow in the matter of time-perception, but may have an observant eye; and, if painstaking, may make rapid progress in staff-naming and dictation and reading of intervals. If this be so, by all means let him push ahead with these topics; begin the Two-hand Reading Exercises soon, and solos as soon as he can read intervals up to 5ths and the time-divisions of Step 1. As preparation for solos give the Lesson on ♯, ♭, and ♮ early, page 156. He must go his own pace in the time-exercises, dictation, and reading, and consequently in the playing of the Duets. For until the child has mastered exercises 6, 7, and 8 of each page of the Lessons, he cannot intelligently grapple with the reading exercises and duets which belong to the Lesson. Progress in knowledge of time-*notation*, therefore, depends on progress in time-*perception*. To force development results in weakness, and it is useless to teach symbols until the facts which they symbolize have been realized. But if the Time teaching has to be retarded interest can be kept up, and advancement in playing secured, through solos. The early numbers of Kinross's "First Solos" and the early "Sheila" pieces,* are soon available. In selecting solos at any stage of the Method the one principle to keep in mind is that *no notational symbol shall appear in the solo which has not been made familiar through the Lessons of the Steps.*

* J. Curwen & Sons Ltd.

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Keep the sub-sections of the Lessons abreast; *i.e.*, give Pitch (*a*) and Time (*a*) in the same Lesson. Recapitulate often. Each Lesson, as given in the Guide, is a *first* presentation to the pupil's mind of some new matter. This may need to be presented more than once, and when clearly understood should be fixed by repetition and "drill;" therefore *review back work frequently.*

Thoroughness in the Preliminary Course makes everything easier afterwards.

When the matter of a lesson is thoroughly understood and tested by the pupil's power to apply it, the Summary should be memorised accurately, to fix the knowledge. In review work the summaries are a guide for the teacher's questions.

PART I.

THE PRELIMINARY COURSE

ALL ORAL TEACHING

Turning to the pupil's book (1st Step, 1st Lesson) we see that before the child can do what is required on that page he must have acquired a good deal of preliminary knowledge; for here he makes a beginning in reading music, or sight-playing (Ex. 8, *a* and *b*, and Duets 3 and 4). Now sight-playing, even of the simplest tune, requires not only a familiarity with symbols representing certain elementary facts of Pitch and Rhythm, but also the power of realizing these two classes of symbols instantaneously and of doing two things at once. Children are often expected to begin here, and hence their difficulties. We must begin further back. There is a stage in the pupil's development which precedes the use of symbols; a stage in which he has to investigate for himself (guided by the teacher) these elementary facts. This he does by listening, observing with his ears, signs being introduced gradually as the things symbolized are realized This work is done in the Preliminary Course. No material for it is given in the pupil's book, except the staff diagrams, and he does not use even these in his earliest lessons; it is *all oral teaching*.

Pitch and Time are treated separately in the Preliminary Course. When the child is ready for the higher mental process of putting together what he knows of each, dividing his attention between two things, he is ready to begin to read music, but not before.

"How long does this preliminary stage last?" It depends on the age and intelligence of the pupil; on the frequency of his lessons, and how much help he gets between the lessons; and on his previous musical experiences. A bright musical child who can have a daily lesson may pass out of this stage in a few weeks.

A less intelligent pupil, or one who is dependent on one lesson a week from a visiting teacher, may take three months, a whole term, over it. "Three months without playing a tune!" Possibly; and yet during that time we can carry out our principle of keeping theory and practice side by side; and we can keep up the pupil's interest, because all the time he is listening, comparing, judging, doing; using his wits, in fact, the most interesting of all occupations to a child of seven.

The "Lessons" in the following pages are indications of the general lines which, in my judgment, should be followed in the teaching of young children. The general directions are addressed to the teacher; possible questions and answers are given as illustrations, and occasionally an actual lesson to a real pupil is reproduced in full. But I would preface these with a word of warning. Model lessons are most valuable, and few things are more inspiring to a young teacher than listening to a lesson given to a beginner by an expert. But a model lesson slavishly reproduced under all circumstances may be a complete failure, because no two children have identically the same stock of existing ideas. Therefore while the general form of a lesson and the order in which its ideas are to be presented must be decided on beforehand, *and adhered to*, its actual form, the illustrations used, and so on, may be considerably modified by the discovery of unexpected conditions in the pupil's mind; and for this the teacher must always be ready.

Young children do better with a short daily lesson than with a longer weekly one. If these books are used in the home schoolroom the topics should be taken at different lessons, pitch one day, time the next, with some hand training *every day*. But very excellent results have been obtained when a visiting teacher has given a weekly lesson of one hour, the homework being superintended by mother or governess, who *must* be present at the lesson if her assistance is to be of any use. In a school, the short daily work can be done by a sub-teacher. Without such supervision and help the progress of a First Grade pupil would be very slow with

weekly lessons, because some of the processes require two persons; time-dictation, for instance, and all ear-exercises. The Practice Superintendent, therefore, will be taken for granted, or more frequent lessons.

FIRST LESSON.

Aim of the Lesson.—To engage the child's interest in his new work. To enable him to get at first hand—*i.e.*, by experience—ideas about the pianoforte and about those musical facts which we call Time and Pitch.

(*a*) PITCH.

Preparation.—A first pianoforte lesson ought to be about the pianoforte itself. To most children it is a familiar object. To some it has always been associated with beautiful music; to others it has been little more than a piece of furniture. Find out what the pupil knows about the pianoforte. He may never have given conscious attention to it, associating it altogether with "grown-up" people. But to-day it stands in a new relation to him; he himself is going to learn how to use it, and this fact alone will kindle a desire to examine it more closely. Examine it together. Encourage him to talk about it. Get at his ideas. He may have few ideas; you must supplement them. He may have wrong ideas; you must set them right. Clear up and set in order the notions already in his mind, that these may be ready to seize upon and assimilate the new facts you are going to place before him.

Method.—The child will at least know where the player sits—before the MANUAL (or KEYBOARD); and that as the player's fingers touch the DIGITALS (or KEYS) he hears musical sounds. Draw this from him by questions, giving him the names "manual" and "digital," or "keyboard" and "keys." Technical terms are among the things that a pupil cannot discover for himself.

Now let us find out where the music comes from. Open the piano. If a grand, this is easy; if an upright, it is troublesome, but quite worth doing for the interest it creates. Let the child describe what he sees. Wires; long and thick wires; short and thin wires. Notice how they gradually become shorter and thinner. Show how the HAMMERS act when the keys are put down. What sort of sound do we hear when a hammer strikes a long thick wire? (*Illustrate.*) A *low*, full sound. And when it strikes a short thin wire? (*Illustrate.*) A *high*, thin sound. And a wire of middle length? (*Illustrate.*) Gives a middle sound, not very high or very low, etc. The wires in a pianoforte are called STRINGS.

This height and depth of sounds we call PITCH. Illustrate how the word is used, and use it as often as possible, to fix it. This (*touching a high digital*) gives a sound of very high PITCH; this (*touching a low digital*) gives a sound of .....? and this (*touching a middle digital*) gives a sound of .....middle PITCH.

Practice.—Ask the pupil to strike a sound of low pitch, middle pitch, rather high pitch, etc. "Now listen while I touch the keys one after another going to the right-hand end of the keyboard, and tell me what you notice about the pitch of these sounds?" (*Strike all the sounds from middle C upwards, about two octaves.*) "The pitch grows higher and higher." "And now going to the left?" (*Strike from middle C downwards.*) "The pitch grows lower and lower." "Now look inside the piano while I do that again, and perhaps you can tell me why the pitch of the sounds grew higher and higher.....?" "Because the hammers struck strings that were shorter and shorter." "Yes; and now?" (*Going downwards.*) "The strings are longer and longer and the sounds are lower and lower." "So we find that short thin strings give sounds of high pitch, and long thick strings give sounds of low pitch; and because the high sounds come when we go to the right, and the low sounds are to the left of us, we call the right and left ends of the keyboard the top and bottom of it, though, as you see, it is quite level."

If the pianoforte only gave a sound of one pitch, could we play tunes on it? (*Strike any sound, say middle C, several times, child listening.*) Would he call that a tune? Let him listen again, this time to a real tune (*melody only*, no bass). What made the difference? The child may not be able to put his thought into words. Help him. Let him listen again to both. In the first illustration he heard one pitch only, repeated; in the second, the sounds were of different pitch, they went up and down. So we find that to make what we call *tune* we must have.....? Sounds of different pitch.

An instrument on which we can play tunes is called a musical instrument. How many musical instruments does the child know of?

Ear-Exercise.—Now let the child shut his eyes, and say, after listening carefully, whether the sounds struck are very high, very low, rather high, etc.

* * * * * *

(*b*) TIME.

Play a tune in moderate time, and tell the child to march to it. Do not let him start until he has listened to several measures, beginning when you say "March!"

In the same way make him march to a quick tune, first listening.

Then to a very slow tune, first listening.

"Now," says the teacher, "how did you know when to march fast and when slowly? I did not tell you."

Some children will say at once "The music told me." Others will shake their heads, puzzled. "Let us do it all over again." This time the child is on the watch, expecting, trying to find out something, and perhaps the idea comes to him. If not, we must not puzzle him unnecessarily, but say, "It is something in the music itself that tells you how to march. We shall find out what it is in the next lesson." Leave him this idea to "wonder" about.

* * * * * *

(*c*) TOUCH.

Now a little more about the piano. "We have found that when we touch these keys the wires or STRINGS give out sounds of different PITCH, but we may get very harsh ugly sounds, or very sweet musical sounds. It depends on the way we TOUCH the keys. I am going to play you a tune in two different ways; tell me which you like best. Listen. (*Play a few measures with harsh effect, the sounds detached, without accent or variety of touch or tone.*) Now listen again, it is the same tune. (*Play it again, prettily; with accent, light and shade, and singing tone.*) Which do you like best? (*The average child will prefer the musical rendering.*) You can hear how different it is when I TOUCH the keys properly. That is what people mean when they speak of a 'nice TOUCH' or a 'good TONE.'"

"The kind of tone that comes from the strings depends on the way in which the hammers strike them, and *that* depends on the way in which we move the keys." (Explain, according to the intelligence of the pupil, what happens inside the piano in response to touch. Show also the dampers and their effect, and what the sustaining pedal does. In fact, *interest* the child in the instrument and in his treatment of it. (After this lesson the teacher is referred to Mr. Matthay's books for all matters of touch and tone.)

SUMMARY.

To-day we have found out a little about PITCH, a little about TIME, and a little about TOUCH. Repeat, letting the child supply the terms. What did we learn about Pitch? That long thick wires give sounds of a low pitch, and short thin wires give sounds of a high pitch.

What did we learn about Time? That there is something *in* the music we hear that tells us whether we are to march in slow time, or quick time, or moderate time.

What did we learn about Touch? That there are right ways and wrong ways of touching the keys. At every lesson we shall learn a little more about these things.

(*Help the child to formulate his summary.*)

Home-work.—1. To tell mother (or Practice Superintendent) a little about each of these three things.

2. Every day till next lesson to TOUCH a few DIGITALS gently with one finger, thinking about the PITCH of the sounds and what is happening inside the piano.

3. To find out anything he can about other musical instruments, and tell about them at next lesson. Look in the windows of music shops. Ask people. If the pupil is old enough or sufficiently intelligent he may find out how some of these instruments produce sounds of different pitch.

4. Every day to ask mother or Practice Superintendent to play just one tune, child to march to it. Whenever he hears a barrel organ to march or clap or dance to the tunes it plays.

The child learns by doing; and by doing he tells us what he has learnt. Whether he claps or marches or dances does not matter very much; but until he does something we cannot tell whether or not he has the sense of *pulse*, from which all his rhythmic training must start.

SECOND LESSON.*

TECHNIQUE.

Take the physical exercises first at each lesson.

PITCH.

Aim of the Lesson.—To teach the names of some of the pitch-sounds and their place on the keyboard. There are some things that a child cannot find out experimentally and must be told. One of these is that *each of these musical sounds has a name.* We are going to learn their names.

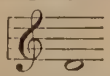
Preparation.—Recapitulate summary of last lesson and question on the home work given. Test knowledge by varying the form of question, *e.g.*, "What sort of string is the hammer striking now?..... How do you

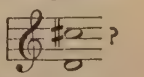
* Remember that a "Lesson" may require more than one interview.

know?"..... or, "The keyboard is quite level; yet we say we go *up* to the right and *down* to the left; why is this?"

Method.—The development of the lesson will be as follows, the actual form being left to the teacher.

(a) It might have been well if these musical sounds had been given names that were not used for anything else; but they have been given the names of some of the letters of the alphabet. Let the child shut his eyes and listen. This sound is called C; this is called F; this is G, etc..... There are some people who can tell the letter-name of any sound they hear; perhaps pupil may some day, but at present this of no consequence. We shall do very well if we learn to find any sound that we want on the pianoforte. They are quite easy to find. Let the child look at the keyboard and observe and describe the grouping of the black digitals in twos and threes.

Play  pupil listening with eyes shut. This sound is called D. (Given first because easiest to find and remember) (Maxim I.). "Which digital gave that sound D? Look!" Point out its position.

Listen, without looking, to two sounds struck together "Do they sound well?....And these  ? (Give the most dissonant intervals for contrast.) And these ? These go so perfectly together that they seem like *one* sound; and they have *one* name; both are called D. Now look, and notice where we find this higher D." Compare position with first D. Same kind of sound, same position, same name. "All the digitals in that position will give the sound D at different pitches."

Practice.—Exercise on finding the D's. "Let me *hear* all the D's" is better than "show me" because we want to keep the attention upon the sounds.

By question and experiment lead the pupil to discover that though we have so many sounds of different

pitch on the piano we only need seven letters, because after we have played seven sounds up or down the keyboard we come to a sound so like the first of the seven that it takes the same name.

Finding the D's without looking at the keyboard, as a blind person would, is a useful exercise.

* * * * * *

(b) Print on slate the first seven letters of the alphabet. A B C D E F G. "We borrow the names of these for the sounds in music. How many letters?..... Which is the middle one?.....Strike a D. What letter lies to the left of D on the slate?..... What *sound* does pupil think would be given by the digital to the left of D (*showing it*)?..... And to the right? .... If we know the place of one sound we can find out the places of several others." Pupil to find all the C's, then all the E's. Then reverse the exercise, and, pointing to any D, C, or E digital, ask "What sound will this give us?"

The child should use the forefinger only of each hand.

* * * * * *

(c) Working still to left and right, let pupil find the sounds B and F, noticing position of the digitals, so as to name quickly.

Exercise on these at different pitches, with the other three, saying "Let me hear an E at a high pitch, a B at a low pitch," etc. Then reverse the exercise as before, asking "What sound will this give?" etc.

* * * * * *

(d) Add A and G, noticing how these, farthest apart in the little seven-letter alphabet, lie close together in the group of three black digitals. Exercise on all seven sounds at different pitches, reversing exercise as before. *Exercise also without looking, finding the black-key groups by touch.*

A bright child may say "The black digitals give sounds too; what are their names?" If the thought

does not occur to the pupil, I would suggest it now, and answer it, as it may prevent his getting a wrong idea if he should chance to ask somebody else. "The black digitals have no names of their own; they sometimes borrow the names of their white neighbours, but as we shall not need to use them for some time we shall not speak of them at all just now."

Ear-Exercise.—This sound is D. What is this? (Play C or E.)

SUMMARY.

(Write the Summary in the practice book.)

1. Musical sounds have names.
2. We call them by the names of some of the letters of the alphabet.
3. We only need seven letter-names.
4. We learn to name the sounds of the *white* digitals by noticing how the *black* digitals are grouped.
5. The sounds of the black digitals have no names of their own.

N.B.—Point to be kept in view *by the teacher*—that the letter-name belongs to the sound—the pitch—and only in a secondary sense to the digital.

For all practical purposes in pianoforte playing it is enough that the player shall know the digital which corresponds to each line or space of the staff. Hence, as I have said before, Pitch, on a keyboard instrument, becomes chiefly a question of Locality. The danger is lest it should become altogether so, and the pupil forget—or never realize at all—that the letter-names are the names of *sounds*. It is not necessary, or advisable, to trouble the child with this distinction; if the teacher's mind is quite clear about it the wrong notion can be kept out of the mind of the pupil.

* * * * * *

(*c*) TIME.

Aim of the Lesson.—To help the pupil to recognize Pulse, Accent, and Measure in the music that he hears.

(a) PULSE.—We have to find out what it is in the music which tells us how to march or clap.

Preparation.—We must collect from the child's experience, or furnish him with, illustrations which will help him to realize the pulse in music and the meaning of the term in its musical sense.

Method.—Let the child listen to the slow, even tick of the big clock in the hall..... Then to the clock on the mantle-piece; quicker, but regular..... Then to the teacher's watch, ticking so fast, but always evenly. If the tick of the clock is uneven we say there is something the matter with the clock; it is "out of order."

What does the doctor say when he takes hold of one's wrist? "Let me feel your pulse." Help the child to feel his own pulse or teacher's and notice its even throbbing..... If the pulse is not all right the doctor knows there is something the matter; we are "out of order." The tick of the clock might be called the clock's *pulse.*

"In all music there is a throb which we call the PULSE of the music. It was because you felt that throb in the tunes I played that you were able to march in time to them. The music itself told you how to march. "The doctor feels one's pulse by touching it; we feel the pulse of a tune by listening for it."

Talk about soldiers and their band. "The soldiers listen for the pulse of the tune, that is how they can march to it. Let us see if you can feel the pulse of some tunes and march to them."

The marching test is an ear-exercise. Another form of ear-exercise might be "Has this tune a quick or a slow pulse?"

N.B.—The sense of rhythm is rarely altogether wanting, but it may be more or less acute. The child may be accustomed to marching and doing exercises to music at school, and be an expert. If so, he can go straight on with the lessons on time; but if there is any difficulty he must remain at this stage until his ear is so far trained that he can march or clap independently of the teacher's help, taking his *tempo* from the music alone. PULSE is the foundation fact of all that we call "time" in music, and if the child cannot feel the pulse it goes without saying that he cannot realize *accent* and *measure* and the various developments and modifications of rhythm.

Some pupils can march in time better than they can clap; others the reverse. Let the child begin by doing whichever he can do best. Be patient. The sense of rhythm is a thing you cannot "cram;" but it must be developed, however slowly, for without it no amount of arithmetical knowledge about the relative values of the notes—*i.e.*, symbols—has any educative value. It may be asked "If a child has so dull an ear is it worth while to teach him music at all?" Decidedly it is. We are giving the lessons not only, let us hope, for the sake of pianoforte-playing, but for the sake of education. If it is not educative instruction it is hardly worth giving; but if it opens—ever so little—a gateway of the mind that has been almost shut it is certainly worth giving.

(b) ACCENT.—Though the pulses of a tune are even and regular some are louder, stronger than others; but the strong and weak pulses always come in regular order. Play a tune in any measure with slightly exaggerated stress on the strong pulse. This force (stress, pressure, loudness) that we hear on some pulses is called ACCENT.

This may be further illustrated, if the child can understand, by accent in language; examples from nursery rhymes, etc.

(c) MEASURE.—These strong pulses or ACCENTS, coming so regularly, seem to *measure out* the music. (Illustrate. Inches on a foot-rule. Strong stakes in a fence, etc.) The time between hearing one strong pulse and hearing the next is called a MEASURE.

* * * * * *

(d) COMPARISON OF MEASURES.—How to beat time. Sometimes we hear the pulses coming STRONG, *weak*, STRONG, *weak*, and so on, and then we say the music is in "two-pulse measure." Write on slate the letters S, w, S, w, and teach child to BEAT, sharply but steadily, DOWN, *up*, DOWN, *up*, etc., while teacher points to the letters. "Now listen to a tune in two-pulse measure and beat in time to it." "The Jolly Farmer" (Carroll's

"Farm Scenes") is suitable, and the child may know it. Familiar tunes are best.

Sometimes a strong pulse is followed by two weak ones, and then the music is in "three-pulse measure." Write S, w, w, S, w, w, under last illustration, and teach to beat DOWN, *right, up,* etc. "Now look at the slate while I play a tune and say whether the pulses come the first way or the second"..... Play several tunes contrasting these two kinds of measure, which are the basis of all measures, until the child can readily distinguish between them. When he has discovered the measure of a tune, let him beat in time to it.

Teach four-pulse measure in the same way. If the child's ear is at all sluggish do not expect him at first to recognize the medium accent in four-pulse measure. Be content if he can hear one strong pulse followed by three weaker ones. Beat STRONG, *weak, weak, weak,* or STRONG, *weak,* medium, *weak* (DOWN, *left,* right, *up*).*

It is better to use both hands in beating, as some children are hazy about "right" and "left." The formula would then be DOWN, *out, up;* and for four-pulse measure, DOWN, *in,* out, *up.*

Practice.—Exercise pupil in distinguishing these *three* classes of tunes till he can do it with certainty.

SUMMARY.

1. A PULSE is a throb which we hear in music.
2. Pulses are even and regular like the tick of a clock.
3. If the pulses are not even we cannot march to the music.
4. An ACCENT is a strong pulse in a group of weak ones.
5. Accents come regularly too, and seem to *measure* out the music.
6. A MEASURE is the time from one strong accent to the next.

N.B.—The pulse is the throb, *which we feel;* the beat is the stroke, *which we see.*

* The Tonic Sol-fa pupil will have learnt about Pulse, Accent, and Measure, and will not need a detailed lesson like this, but should be thoroughly tested on all its points.

Home-work.—1. Whatever technical exercises may be given.

2. Pupil to be exercised by Practice Superintendent in playing and naming sounds.

3. Practice Superintendent to play tunes with marked accent; pupil, listening for strong and weak pulses, to say whether they are two-pulse, three-pulse, or four-pulse tunes.

4. To practise beating two-pulse, three-pulse, and four-pulse measure.

THIRD LESSON.*

(*a*) TECHNIQUE.
(*b*) PITCH.

Aim of the Lesson.—To fix the locality of the pitch sounds by keyboard exercises, which are to be repeated until they can be done rapidly and almost mechanically. Speed of response is very important, but remember that individuals vary in 'reaction-time.' (*See* "Psychology," *par.* 123.)

Preparation.—Question on the Summary of last lesson on Pitch (page 41). What names do we give to musical sounds? What helps us to name the keys? Why do we only need to use seven letters? *What are the names of the black keys?* We are not going to find out much that is new at this lesson; but because it is necessary to know the keyboard absolutely perfectly we are going to do some *drill* with the letter-names and the place of the sounds. We must try how fast we can do these drilling exercises.

Method.—(1) Call for D's, F's, etc., to be struck quickly by pupil.

(2) Play sounds here and there, to be named quickly. (*These two he has done in the course of last lesson.*)

(3) Let him run up the keyboard alphabetically. That is, beginning on the lowest A, let him play with one finger all the sounds to the top, naming them and making

* See page 28

a little pause at each G, thus :—A B C D E F G—A B, etc. From A to B, etc., is called a 2nd.

(4) Then down again, G F E D C B A—G F E, etc. Question on 3 and 4. "What is a 2nd above F, below C," etc.

(5) Help him to find out and write on the slate the order of the letters when alternate sounds are played, *i.e.*, ascending 3rds, F A C E—G B D—F A C E, etc.

(6) Descending in the same order, D B G—E C A F, etc. Coming down will be more difficult than going up, therefore give more practice in Ex. 4 and Ex. 6 than in the others, until the letters are said as easily and rapidly backwards as forwards.

(7) Test, asking what sound is a 3rd above C, a 3rd below F, etc.

Exercises 5, 6, and 7 are important, and should be fully mastered. They form the *link* between the keyboard, where the sounds of different pitch are localized, and the staff by which they are symbolized.

Let the substance of these three lessons on pitch be fully mastered before going on to the *symbol* of pitch—the staff. (Maxim 2.)

INTERVALS AND FINGERING.*

Aim of the Lesson.—To teach the meaning of an "Interval," and to give first ideas of fingering and keyboard measurement. (See p. 11.)

Preparation.—Question on the pupil's acquaintance with the word "Interval." It is not a child's word, yet may have found its way into his vocabulary with a hazy or even erroneous meaning. Make its primary meaning clear by illustration before giving its technical (musical) meaning.

Method.—By an *Interval* in music we mean any two sounds struck together or one after the other. (*Illustrate.*) We must learn a few of the easier intervals

* The Continental fingering, now becoming universal, is used throughout. Make it clear that the thumb is a *finger*.

now, because we shall soon want to use some of them and we must be ready.

(*a*) SECONDS.—"Place two fingers over any two digitals that are next-door neighbours, A and B or B and C, etc. *For next-door sounds we use next-door fingers.* (*Illustrate.*) Play the two sounds together..... It is not pretty, is it? Listen again..... Next-door sounds make the interval of a second. In how many ways can we finger the interval of a 2nd?" (Let the child experiment. He will find four ways, 1st and 2nd fingers, 2nd and 3rd, 3rd and 4th, 4th and 5th. Let the two sounds be struck *together.*)

* * * * * *

(*b*) THIRDS.—"Place three fingers over any three neighbouring digitals..... Play the two outside sounds together..... That is the interval of a *third.* Which is the prettier, a 2nd or a 3rd? Listen..... In playing 3rds we skip a finger because we skip a digital. In how many ways can we finger a 3rd?" (Three ways. 1st and 3rd fingers, 2nd and 4th, 3rd and 5th.)

* * * * * *

(*c*) FOURTHS.—"Place four fingers over any four digitals..... Play the outside sounds..... What would you call that interval?..... In how many ways can we finger it? (Only two. 1st and 4th, 2nd and 5th fingers.) A fourth is not such an ugly interval as a 2nd, but not so sweet as a 3rd." (Illustrate; contrasting the 4th with each of the others.)

* * * * * *

(*d*) FIFTHS.—Let the child find the interval of a 5th and its fingering; only one fingering, 1st and 5th fingers. Compare the effect of the 5th with the other intervals. Something like a 4th but not quite so hard.

Ear-Exercise.—A musical child will be interested in more closely observing the effects of those intervals and in recognizing them without looking at the key-board. He will soon feel that the 3rd is the sweetest

of those intervals and the 2nd the least pleasing. Appeal to the fancy. The 4th is hard, so is the bare 5th; but the 4th suggests the church clock, and the 5th recalls the "tuning up" of the violin.

Practice.—Exercise on finding the different intervals, each with its different fingerings, first looking at the keyboard and then without looking.

The primary object of these interval exercises is *measurement* pure and simple, and the establishment of the habit of using the proper finger on each key within this five-finger position. The ear-exercises are interesting in themselves and are worth doing, both up to and *beyond* 5ths as we go on, for it is always useful to be able to recognize the effects of two notes played together. But they have little bearing on ear-training in its relation to key, and if a child does not show much discrimination at this stage, it is better to keep him to the Sol-fa teaching and ear-training, through which much more can be done than by interval *as* interval.

Home-work.—To play and name the different intervals, fingering each as in lesson.

N.B.—If there is any awkwardness of hand position take no notice of it for the present. Do not distract the child's attention from the object of the lesson—the intervals themselves and how to span them, and their effect on the ear.

Continue these interval exercises and the keyboard drill while the pupil is learning the time-names in the next section.

(*c*) TIME.

Aim of the Lesson.—To teach the time-names for single pulse and continued sounds.

Preparation.—"You noticed in last lesson that the sounds in the tunes I played were not all equally *loud;* we found strong pulses and weak ones. If you listen again you will find that all the sounds are not equally *long.*"

Method.—For illustration choose tunes with only one-pulse and two-pulse sounds. For the little ones the

simple and more familiar the tune the better. For this lesson Nos. 1 and 2 of Dr. Carroll's "Farm Scenes" would be suitable, No. 2 first.*

"In this tune you will notice that most of the sounds last just one whole pulse; but now and then you will hear a sound lasting two pulses."

The teacher should give the beat and the child should clap (*very* softly) while she plays.

Repeat the tune, the child this time listening only, without clapping, but lifting his hand when he hears the two-pulse sound. It will generally be found that the rhythmic sense, combined with memory of the tune, will lead the child to expect the longer sound at regular intervals, and the hand will be ready to go up when the "resting place" arrives. "The ear remembers and expects."

"There is another way of telling me when you hear long and short sounds. We can give them names. We cannot talk about things until we have names for them. We found names for the pitch-sounds. Now we shall find names for the pulse-sounds."

(a) ONE-PULSE SOUNDS.—"A sound that lasts just one pulse is called *taa* (a *pronounced as in* 'far'). Listen." The teacher, beating time—but without accent—sings several one-pulse sounds, *taa, taa, taa, taa*, etc. Choosing a pitch convenient for a child's voice. Pupil to imitate, teacher beating.

N.B.—Never sing *with* pupils. Let them listen and then imitate. Do not let the name be sung *staccato*, but have the vowel sound held on for the full pulse.

"Now I will play some one-pulse sounds, and the piano will seem to say—*taa, taa, taa, taa*. Listen..... (Illustrate).....We write *taa* so"—(Write the word on slate or blackboard).

A child's home-work must be written on paper, for convenience of carrying, but for teaching purposes, illustration, dictation, etc., I much prefer the slate. It takes the place in individual teaching that the blackboard does in class-teaching. In the course of a

* Hymn-tunes are also good for contrast of one-pulse and two-pulse sounds.

lesson a sheet of paper becomes too closely covered with illustrative material, and nothing stands out clear and clean at the end as the result. In teaching, the possibility of rubbing out, altering, and developing an illustration is all-important, and for this reason paper can never take the place of a blackboard; but the slate does, and should always lie on a piano that is used for teaching.

A music-slate specially prepared for "Child Pianist" pupils can be had of the publishers, and the use of this saves time.

THE METRONOME.—"Here is an instrument that will help us to keep the pulses even, as we know they should be." Set it at about 72, and explain that if we keep our *taa's* with the beat of the metronome we should sing exactly 72 pulses in one minute. Sing some pulses at this pace, then set it back to 60. "Now we will sing some slower *taa's*. Now some quicker." Children are interested in these experiments, and it is worth while to spend a little time on them just now. It is very useful to be able to memorize M. ♩=60.

Metronome rates may be associated with particular tunes. "The Jolly Farmer," beating *once* to the measure, would be about M. 60;—beating twice to the measure, 120.

(b) TWO-PULSE SOUNDS.—"Now we must find a name for a two-pulse sound." Write two *taa's* on slate under the first illustration—

taa

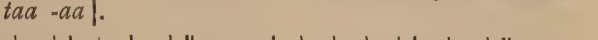
taa taa

"If we want a sound to *sing on* through two pulses, we rub out the *t* of the second *taa* (*doing it*), and then we have the name for a two-pulse sound, *taa aa*." Illustrate, pointing and singing the upper *taa* twice, and then the name below (making the rhythm ♩ ♩ 𝅗𝅥). Repeat several times and let the child imitate.

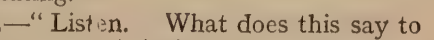
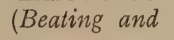
N.B.—There is a tendency, even among teachers, to say "*taa aa*" as two separate sounds. This is objectionable, and contradicts the teaching, for we take away the *t* to make two sounds into *one*. In playing it does not interfere with the practical result, for the player *holds on* during the second pulse. But in singing it is fatal; and we should correlate the instrumental and vocal work in every way. A slight *push* on the voice is allowable, but the better way is to beat when a continued sound is spoken of or sung. A tap of one hand on the other is enough.

Practice.—Test, by letting the pupil sing whichever name the teacher points to. Always give the beat, by

pointer or metronome, before each exercise. Such exercises should always be made rhythmical. The teacher will see that various rhythms can be illustrated by the manner in which he points, such as— |*taa-aa taa-aa* |*taa taa taa -aa*|.



If the children have any difficulty, let the teacher at first *pattern* each rhythm as he points to the names; the pupils listening and then imitating.

Ear-Exercise.—"Listen. What does this say to you?" (*Beating and playing* ♩ ♩ 𝅗𝅥) It says *taa, taa, taa aa.* Give in the same way—  and—as a test— 

* * * * * *

(c) THREE-PULSE SOUNDS.—"Watch the beat and listen. Hold up the hand when a sound lasts *more than two* pulses."

The metronome helps if the teacher plays the complete tune. If she plays the melody only she can beat with the other hand. "Farm Scenes" No. 3 (holding the last chord for one measure only), No. 10, and No. 8 are useful here.

"How shall we find a time-name for a three-pulse sound?" Let the child suggest, being reminded, if necessary, of how the two-pulse time-name was made. The time-chart on the board or slate will then be like this :—

taa
taa aa
taa aa aa

Point exercises as before, setting the metronome at various speeds.

Ear-exercise: "What does this say? (*beating and playing* ♩ ♩ 𝅗𝅥)

Taa taa taa. "And this?" (𝅗𝅥.) *Taa aa aa.*

"And this?" (𝅗𝅥 ♩) *Taa aa taa.* "And this?" (♩ 𝅗𝅥) *Taa taa aa.*

Let the answer to an ear-exercise be sung back at the same rate at which it has been given, without a break

in the time, the pupil taking up the sound *and the beat* as the teacher leaves off.

* * * * * *

(d) FOUR-PULSE SOUNDS.—"Now listen for a sound *longer than three* pulses."

"Farm Scenes" No. 5 and No. 16 can be used here.

"How many pulses did the longest sound last?" (Repeat if necessary.) Find the time-name (*taa aa aa aa*) as before; add it to the time-chart; point exercises as before, first patterning a few.

Give the form of ear-exercise: "What does this say?" with various groupings.

Continue the ear-exercise on measure—Second Lesson, section Time **(d)**.

When about to give an ear-exercise, prepare the child's mind for it by reminding him of *what he is to listen for.* For instance, when he is asked "In what kind of measure is this tune?" he listens for the order of the accents—S, w, S, w, etc. (See "Comparison of measures," Lesson 2, Section Time **(c)**; but when he is asked "What does this say to you?" he listens for the time-names, *Taa aa taa taa,* etc. For a considerable time this reminder may be necessary, but by degrees habit will render it unnecessary, and on hearing the question the mind will adjust itself for the coming experience.

N.B.—The teacher who is unaccustomed to giving exercises of this kind, ear or chart, will do well to prepare and practise them beforehand, as the least hesitation will be apt to put the pupil out. The sense of rhythm is strong in most children, and it will be found that the more rhythmical the exercise the more readily the children will follow it.

SUMMARY.

1. Pulse-sounds have names as well as pitch-sounds.
2. The name for a 1-pulse sound is *taa.*
3. The name for a 2-pulse sound is *taa aa.*
4. The name for a 3-pulse sound is *taa aa aa.*
5. The name for a 4-pulse sound is *taa aa aa aa.*
6. In a measure exercise we must listen for accents.
7. To tell the pulses we must listen for what they say to us in time-names.

Home-work.—To repeat the Summary once or twice every day, beating time while intoning the name. A convenient pitch for intoning is E, lowest treble line.

Let the substance of these three lessons on Time be fully grasped before introducing the *symbols* of Time—*i.e.*, the notes. (Maxim 2.)

To the little Tonic Sol-faist the contents of all the foregoing lessons on Time will be familiar if he has been well taught. It will only be necessary to test him on each point to make sure of the ground. He can thus give more of the lesson-time to the work in Pitch; which, as it concerns the pianoforte and the Staff, will be new; and he will be the sooner ready for Lesson 4, in which the note-symbols for Time are introduced.

(*Test thus far thoroughly before going further.*)

FOURTH LESSON.

(*a*) TECHNIQUE (*See Introduction*).

The practice in intervals may be included in the technical work. It is not necessary to give much time to this. One interval asked for at every lesson—played without looking at the hand, and with its various fingerings—is enough; and one interval played to be recognized by ear. Half-a-minute does it all.

(*b*) PITCH (Symbols).

Aim of the Lesson.—To teach the Staff (the arbitrary symbol of pitch), and give clear ideas about it. (Maxim 10.)

Before presenting to the child the arbitrary staff, it is well to let him grasp the principle from which it springs. He will then have much clearer ideas about it, will more readily memorize the lines and spaces, will see the necessity for clefs, will understand that he may make a set of lines to represent any set of sounds.

"We are going to learn how musical sounds are written down."

Preparation.—We know that tunes are made of sounds of different pitch. If we would read new tunes we must know how pitch-sounds are written. Little children have stories *told* them, the words are *spoken*. When they are bigger they like to read stories for themselves. Then they learn how the words are written or printed, and learn to write words themselves. When they look at the words in a book it is as if they *heard* them. So, if we learn to write musical sounds we can also read them—*i.e.*, hear the tune when we look at it. Everybody who learns music ought to be able to do that.* So now we are going to learn to write, and so to read, pitch sounds. The exercise on the "order of 3rds" will help us very much. Let us go over it. (Keyboard Exercises, 5, 6, 7.)

Method. **(a)** PRINCIPLE OF THE STAFF.—The sign chosen by musicians to represent a musical sound is a line (*drawing one across the slate*). A number of these lines (*drawing them roughly above each other*) would picture for us a set of sounds rising in the "order of 3rds." (*Draw as many lines as the slate will hold.*)

All that we know about *this* set of lines is that they picture a set of sounds a 3rd apart; we do not know *which* sounds they are. The ladder is a kind of puzzle. We want a *key* to it. If we knew *one* of the sounds it would be a key to all the rest. (Does the pupil understand the word "key" in the sense of "clue?") "Suppose we say that this line (*putting a mark on one*) shall be a picture of this sound (*striking any F on the keyboard*†), what would be the names of the next three lines above?" (Ex. 6.) Let the child play the

* It is, unfortunately, quite possible to play the piano, even fairly at sight, without thus mentally realizing the sounds. The ability to do this depends entirely on the ear-training—associated with sight-singing—which ought therefore to be made an integral part of all music teaching.

† An F or a G will be the easiest to begin with, being the first of one of the groups in Ex. 6. (Page 46.)

sounds. "And above these again would be.....? Now suppose instead of calling that line F, we call it D,* what would be the names of the next two lines *below?*"..... (Ex. 7.) "And the four below these.....?"

Practice.—Give any name and pitch to any line and ask for (*a*) the sounds belonging to the lines above and below, (*b*) a sound two lines above, (*c*) three lines below, etc.

Show that the spaces between the lines would give the sounds left out in the "order of 3rds." Question on this, just enough to establish the general principle.

SUMMARY.

1. The pitch of musical sounds is pictured by lines.
2. The lines stand for sounds going up in the order of 3rds.
3. We cannot tell the names and pitches of the lines till *one* of them is named.
4. The one that is named becomes a *key* to the rest of the ladder.

Home-work.—To draw three ladders, much shorter than this; any number of lines the pupil chooses, but from three to six lines are enough. To fix on a pitch for *one* line of each ladder and print the letter-name on it. One of the ladders to picture a set of very high sounds, one low sounds, and one middle sounds. At next lesson pupil to explain his own ladders to teacher, naming and playing the sounds of each.

If three or four pupils are being taught in class, this work might be divided, one being told to make his little ladder of high sounds, another of low, another of middle sounds. At the next lesson each might be asked to give a *lesson* to the others on the ladder he has made, giving them the pitch of the named line, and questioning them on the names and sounds of the others. There will be much interest in comparing the ladders made by each, and still more in the little "lessons," which of course will be imitations of the teacher's mode of procedure.

In home teaching, when there is generally a daily

* The *same* line, because our object just now is to *prevent* the association of one line with any one sound.

lesson, the teacher will simply go over the same ground, testing in different ways, until the child is ready for the next forward step.

* * * * * *

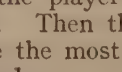
(b) The Arbitrary Staff.—By questioning, test the pupil's grasp of the principle as given in the section above, and see that he quite understands (*a*) that a person who wanted to write a tune might make a ladder picturing just the sounds that he needed for that tune; and (*b*) that if he named one of the lines of the ladder it would be possible for people to find all the sounds that were in the tune.

Suggest that though this would be possible, yet it would be very much more convenient if one set of lines could be fixed upon for everybody to use.

It would have to be a set of lines that would suit most tunes.

Ask what sounds would be most often used in pianoforte playing. Where does the player sit?..... In the middle of the keyboard. Then the ladder picturing the middle sounds would be the most generally useful; and that is just what is used.

Draw an eleven-lined ladder on the slate (lines all the same length), and question about it. How many lines? ..... What do we know about them?..... We know two things; (*a*) that they picture the sounds *about* the middle of the keyboard, and (*b*) that they are sounds a 3rd apart. What must we know before we can tell the exact pitch of all of them?..... We must know the name of one. Is it enough to know the *name?*..... No; we must know the pitch as well, because we hear sounds of the same name at different pitches.

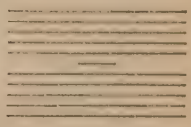
"I will tell you the sound of the middle line, and you shall find out all the rest." Play  "The C about the *middle* of the keyboard is pictured by the middle line of the ladder. Find that line..... Write

C upon it..... That sound is called middle C, and the line 'the middle C line.'"

Even a ladder of eleven lines, all of the same length, is rather puzzling to look at, for our eyes cannot easily see more than five things in a group, therefore we shorten the middle line (*doing it*).

Now show Diagram I in Pupil's book. "Here is a printed picture of the ladder we have made. It is called The Great Staff. I don't think anybody knows why it is called a *staff*."

DIAGRAM I.



"Let me hear again the sound of the short line in the middle."..... Let it be played, and *held* with one finger of the *left* hand—the 2nd finger is best. "How many lines are *above* middle C?..... Play and name those five sounds. (*Order of 3rds upward, with one finger, right hand.*) Hold the top sound..... What is its name?..... Now hold C with right hand. How many lines *below* middle C? ..... Play and name those five sounds. (*Order of 3rds downward, left hand.*) Hold the lowest sound. What is its name?..... So we see that the Great Staff reaches from.....? to.....? We will call these low G and high F, because we shall find other F and G lines."

When playing the piano people often need to use sounds above and below those of the Great Staff (*Illustrate.*) When they do, other lines are added as they are wanted. These lines are always made short like the middle C line. (*Illustrate.*)

By adding short lines the staff can be stretched in either direction.

TREBLE AND BASS.—That part of the great staff above middle C is called the TREBLE part, and the sounds there are generally played with the right hand. The part below middle C is called the BASS, and those sounds are played with the left hand. Middle C may be played with either. "Shut your eyes. Is this sound in the Treble or in the Bass?"

Practice.—"Let me hear the pitch of that line ..... and that..... and that" (pointing to low G,

high F, and middle C). Then reverse the exercise. "Which line gives this pitch..... and this..... and this?"

These three lines are the child's first landmarks in learning the staff.

Ear-Exercise.—"Shut your eyes. Which of the three sounds am I playing?" Exercise on the three.

SUMMARY.

1. The Great Staff is a ladder of eleven lines, picturing sounds a 3rd apart.
2. The eleven lines picture the middle sounds of the keyboard, from low G (playing it) to high F (playing it).
3. The middle line is made short because our eyes cannot easily see more than five lines in a group.
4. The staff can be made larger when needed.
5. The upper part of the staff—and of the keyboard—is called the Treble, the lower part the Bass.

Home-work.—(1) To draw a ladder of eleven lines and write C on the short one in the middle, (2) Every day to play the sound belonging to that line and to the lowest and highest lines.*

* * * * * *

(c) THE CLEFS.—"When we drew our eleven-lined ladder we found that we must name one line as a key to the whole. Which was the key-line, and how did we mark it?"

"A long time ago people always used the letter C; but that was gradually changed into this sign It is not much like a C, is it? though it really was meant for one long ago." Teach the pupil to draw it. "This sign is called the C CLEF." If the child knows the word in French, he will the more readily remember it. Speak of its double meaning, in French as in English. "We use the French word for this, because we want the word *key* by-and-by for quite another purpose, so we will never

* Miss Scott Gardner's "Staff Cards" (J. Curwen and Sons Ltd., 1/6) will be found very useful and time saving in providing for the home-work.

call this the key to the staff any more, but the clef, and we pronounce it English-way, as it is spelt."

"Though the clef-line is a little one it is a very important one, because of its being the clef of the great staff. By counting up or down from the clef-line we can find the pitch of any other line; but when reading music we have not time to count up, so we must learn to know them some other way. We already know the names and pitches of two other lines without counting up or down; which are they?"..... F at the top and G at the bottom.

"There are two other very important lines on the staff which we will learn next. One of them is *the second line upwards from middle C.* Can you find its pitch on the keyboard?..... What is its name?..... The other is the second line downward from middle C. Find its pitch and name it."..... On these two lines we also write clefs. These signs (drawing them) are not very like a G and an F, but that is what they are meant for."* Teach pupil to draw them.

"Now here is a curious thing. One would think that one clef ought to be enough for a staff; but we shall very soon find out *why* the other two clefs are needed. In the meantime they are two very useful landmarks for us. They are always marked with their names, and called the G-clef line and the F-clef line.

Relative Positions of the Clefs.—"Put the thumb of the right hand on middle C, and the little finger on the G above. What interval is that?..... Show the lines that give those two sounds..... So those two lines, are a fifth apart."

"Put the thumb of the left hand on middle C, and the little finger on the F below. What interval?..... Which lines give those two sounds?..... What interval do those two lines make?"

(A bright child may object that two 3rds ought to make a 6th. Help him to find out why this is not so.)

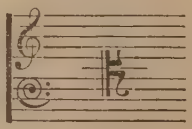
"So we see that *the three clef-lines are a 5th apart.*

* In Mr. Keatley Moore's interesting little work "The Child's Pianoforte Book" (Swan Sonnenschein and Co.) there is an excellent chapter on the supposed development of these signs from the letters.

Ear-Exercise.—"We now know two G-lines. Show them..... Let me hear the sounds they stand for..... Shut your eyes and listen. This is a G-sound; which line do you think it belongs to?..... And we know two F-lines; which are they?..... Let me hear them..... Listen. This is an F-sound, which line gives it?".....

Here is a printed picture of the staff with its three clefs. (Diagram II.)

DIAGRAM II.



SUMMARY.

1. Three clefs are used on the Great Staff.
2. They are meant for the letters C, F, and G.
3. The G-clef line is a 5th above the middle C line.
4. The F-clef line is a 5th below the middle C line.
5. So the clef-lines are a 5th apart.
6. We have five landmarks on the Staff.

Home-work.—To practise drawing the three clefs very neatly and readily.

* * * * * *

Dictation Exercise.—"Now we know the names and pitches of five of the lines without counting from middle C; which are they?..... Let me hear the sound of this line..... And this..... and this ..... etc."

Draw a Great Staff right across the slate, with several middle-C lines,* and "dictate" the five sounds in varying order; *i.e.*, the teacher plays a C, a G, or an F, and the pupil puts a little mark (x) on the corresponding line:—

* If the special slate is used it saves doing this every time.

This is a very important exercise. We know how common it is for children to name a line or space quite correctly, and yet contentedly strike any digital having the same letter-name. We are apt to call this carelessness—"the pupil has so often been told," etc.—but it really comes from failure to realize clearly the connection between the keyboard and the staff; that is, the absolute pitch of each line or space, and the precise place where each particular pitch will be found. The use of this dictation exercise from the outset is, in my experience, the best means of establishing clearly this connection.

THE A-LINE AND THE E-LINE.—The names and pitches of five lines made sure, we add two more. Let the pupil find the name and give the sound of the line *next below* middle-C. This is the only A-line on the staff.

Then the line *next above* middle-C, the only E-line on the staff.

Exercise on these seven sounds by naming and dictation as before. *Aim at ever-increasing quickness in practice.*

THE B- AND D-LINES.—Find the names and pitches of the second line from the top and the second from the bottom of the staff; and, immediately after, the names and pitches of the middle lines, treble and bass. Beginners generally find these the most difficult lines to remember, therefore we must aid the memory in every way possible. The similarity and yet difference in position and name, which apparently cause the difficulty, will be the very best aids to memory if rightly attended to. Point out that where a D is found in the treble (second from the top) a B is found in the bass (second from the bottom); while a B-middle line in the treble is balanced by a D middle line in the bass. Then show that G and F form a similar pair of opposites, the G-clef line pairing with the F-clef, and low G with high F. If there is still hesitation, high F, low G, and the clef-lines can be called in to help. Form as many mental links as possible. D in the treble can be verified by high F; B in the bass by low G; the D-middle-line from the F-clef-line, and the B-middle-line from the G-clef-line.

SUMMARY.

1. F's and G's are opposites.
2. A's and E's are opposites.
3. B's and D's are opposites.
4. There is only one A-line and one E-line on the Great Staff.
5. C stands by itself in the middle. It is the only C-line.

NOTE.—Teachers find some children, who quite clearly *understand* the relation of staff to keyboard, unaccountably slow in naming and dictation. They will correctly name a line or space, and then, looking down at the keyboard, appear to hesitate as to the corresponding key. Others, when once the connection is seen, make daily progress in speed, both in writing and localizing.

In the case of the hesitating child, try this :—Let him, *before* looking down at the keyboard, visualize it, *i.e.*, *imagine* he sees it, and think where the sound he has named is to be localized. When he is sure of this on his mental keyboard he will go straight to the spot. Conversely, in the dictation exercise let him visualize the staff before looking at the diagram or his slate, and decide on the exact line or space which belongs to the sound played before he proceeds to write it.* It is because the other child instinctively does this that his work is rapid. With the slower child we must make the process a conscious one until a marked increase in speed shows that it is becoming sub-conscious.

Home-work.—To draw a Great Staff, and put crosses on the following lines :—a treble G, a bass G, a bass B, a treble B, a C, an A, and so on.

Continue the ear-exercise. "This is a B-sound; which line should give it?..... This is a D; where shall we mark it?" and so on.

These ear-exercises do not aim at training in absolute pitch. They have much the same intention as the dictation exercise; namely, prevention of the confusion arising from the repetition of the letter-names at different pitches, and the realization of pitch generally.

Always have the treble sounds struck with the right hand, the bass sounds with the left, and middle C with either.

Exercise on all the lines, by naming and dictation. To ensure exact thinking let each line be described as well as named (in the earlier practice) before it is played; *e.g.*, B-middle-line, high F, A-line, G-clef-line, etc. As soon as possible, substitute the shorter process of naming

* See also "Playing at Sight" Dr. R. T. White, p. 4 (Curwen).

only before playing—G, F, C, etc. Then, as the mind begins to work more rapidly, let the sound be played at once without even naming. There are children whose minds work so quickly that describing and naming are a hindrance to them; they play the sounds more rapidly and accurately if not obliged to speak. By all means let them do so. If they can go straight to the point at which we are aiming there is no need to take them a longer way round. But if there is slowness, hesitation, or wrong choice of digitals go back at once to the full description, which individualizes the lines.

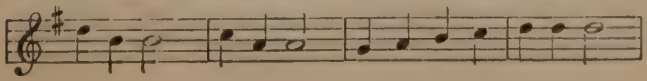
N.B.—Do not teach the spaces until the lines are known quite well; that is, till the *connection* between staff and keyboard is quite clear to the pupil's mind. Rapidity in naming will come with the daily practice given in the lessons of Step I.

Point to be kept in view *by the teacher* all through the staff work: that the letter-name belongs primarily to the *sound*, and only in a secondary sense to the line. See also note in Second Lesson, section Pitch.

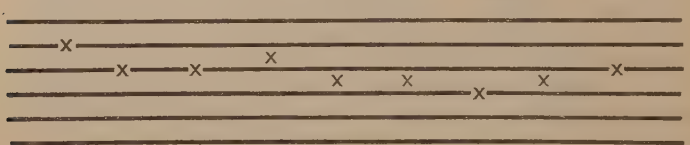
(*c*) TIME (SYMBOLS).

Aim of the Lesson.—To teach the signs ♩ 𝅗𝅥 𝅝 and the BAR or strong accent mark.

Preparation.—"We have learnt how sounds of different pitch are pictured, so that we could write on the slate all the sounds needed for any tune; but we need something more. This picture of the staff is like a harp standing silent, waiting for somebody to pluck its strings to get the music from them. In every harp string there is a sound of different pitch, and every line of the staff pictures a sound of different pitch. If all the harp strings were plucked together it wouldn't be a 'tune;' and if all the sounds of the staff were heard together it wouldn't be a tune either." (*This can be illustrated by placing both hands over as many keys as they will cover and putting them down together.*) "In the tunes that you sing the sounds follow each other. Listen." Play a portion of any simple tune, containing one-pulse and continued sounds only, such as—



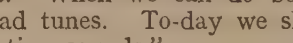
Or No. 2 of the "Farm Scenes." A familiar tune is best. "How are we to show which sound comes first, and how they follow each other?" Let the pupil suggest. We might put a mark on each line or space, or number them—



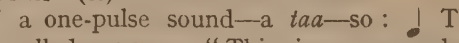
etc.

"But listen again; some of the sounds of that tune last longer than others.....so we must have some way of noting down sounds of different *length*, as well as of different *pitch*. When we can do both these, we shall be able to read tunes. To-day we shall begin to learn how to write time-sounds."

Method. (a) ONE-PULSE NOTES.—We make a picture of a one-pulse sound—a *taa*—so : ♩ The time-signs are called NOTES. "This is a one-pulse note." Let pupil copy, writing a dozen or more in a line with the time-names under :—



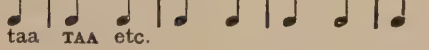
"How is music divided out into measures to our ears?" (See Second Lesson, section Time **(b)**)..... We mark the strong accent by drawing an upright line, called a BAR, before each strong *taa*—



What do we call the space of time between hearing one strong accent and hearing the next?..... In writing, a measure is the space between one BAR and the next. I should call the spaces between those bars *two-pulse* measures. Why?"..... Let the pupil finish grouping the line into measures, ending with a strong pulse, and *taa* them, accenting the strong *taa*, teacher pointing. Medium speed. Then let the illustration be played, on

one sound, with one finger, accenting the strong pulse. Pattern first time if necessary. Vary speed.

"Tunes very often begin on a weak pulse; then the order is "weak STRONG, weak STRONG. Can you bar a set of notes in that order?"



* * * * * *

(b) TWO-PULSE NOTES.—"What is the time-name of a sound lasting two pulses?".....

"There are two ways of writing a two-pulse sound. We may write two *taas*, so (𝅗𝅥 𝅗𝅥), and draw a curved line from one to the other (𝅗𝅥‿𝅗𝅥). The curved line is called a *tie*. When two notes are tied together in this way the second sound is not played, but we make the first sound *sing on* through the two pulses by keeping the key held down." (Illustrate, singing the time-name, and let child imitate.)

Let the child write a line of one-pulse notes as before, bar into two-pulse measures, tie the notes in the alternate measures, and *taa* the exercise to the teacher's pointing.

(*Although in Staff notation a bar is not used at the beginning of a line, it is better to do it at this early stage. Explain that the double bar at the end means a finish.*)

Now let the exercise be played, as before.

"But a two-pulse sound is not generally written that way, because we have a special sign for it, called a two-pulse *note*" (𝅗𝅥). Pupil copy. "Let us rub out the tied pairs of notes in the exercise, and write a two-pulse note instead" | 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 | 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 etc. *Taa* and play as before. Pattern ought not to be necessary.

Dictation.—Now mark off several empty measures on the slate by drawing bars | | | | etc., and "dictate" measure by measure, thus, beating time:—

"Taa taa" (pupil writes in first measure ♩ ♩). "Taa aa" (pupil writes in second measure 𝅗𝅥), and so on. This is the easiest form of dictation, and *only used quite at the beginning* to accustom the child to associate name and sign. Follow it up with the ear-exercise as given in the Third Lesson, only letting each example now be *written*. "What does this say to you? ..... Write it." This is time-dictation proper, the form which we should begin to use exclusively as soon as possible. Now make the melody of the little tune on page 63, or "The Jolly Farmer" into an exercise on one- and two-pulse sounds. Play a two-measure phrase and let the pupil try to write the time of it.

Use no staff for these lessons;* keep time and pitch quite apart at present. In giving time-dictations or any time illustrations, always *beat* either with the foot or hand, or by metronome.

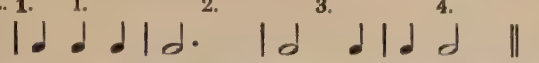
* * * * * *

(c) THREE-PULSE NOTES.—Try whether the pupil can find out himself how to write a three-pulse sound. He may suggest ♩ ♩ ♩ That will do for the present; it is the simplest form of *taa taa taa* becoming *taa aa aa*. Encourage every effort to think. Can we find a shorter way? Refer to lesson on the two-pulse note, and lead up to 𝅗𝅥 ♩ "A three-pulse sound is very often written so, but there is another way which you could not find out for yourself. We write a *two*-pulse note, and instead of the tied one-pulse note we put simply a dot (𝅗𝅥.). We call it a three-pulse note." Pupil copy. "Now, *a dot takes the value of the note it replaces*, so this dot is worth *one pulse*."

"Let us draw another set of bars, or accent marks, and make some three-pulse measures. In how many ways can we make a three-pulse measure?" Let the child suggest. He will find out four ways: three one-pulse notes; one three-pulse note; a two-pulse note

* The special slate provides for time exercises.

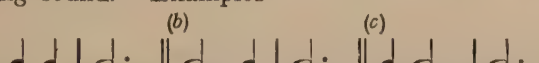
followed by a one-pulse note; a one-pulse note followed by a two-pulse note—



In "*taa*-ing" let each measure be repeated four times, the accent being well marked. By this repetition the rhythm of each combination is more distinctly felt.

Give dictation as before. If the child's ear for time is not keen give the easier form first, but do not be content with that; always give the second form, for every time-dictation *must* be an ear-exercise.

Two measures can be dictated at a time, if the second is a long sound. Examples—



Dictate the melody of No. 10, "Farm Scenes," pupil writing the time only.

* * * * * *

(d) FOUR-PULSE NOTES.—Let the pupil write a line of one-pulse notes, with a line of two-pulse notes under, and bar both lines into two-pulse measures—

Let both lines be played to a moderate beat.

"We can make a four-pulse measure from two two-pulse measures by rubbing out a bar." Illustrate with both lines, and let them be played as four-pulse measures. Now the secondary or medium accent can be better understood. It occurs at the junction of the two measures, where the bar was rubbed out. Practise with medium accent. A dotted line where the bar was will be a reminder.

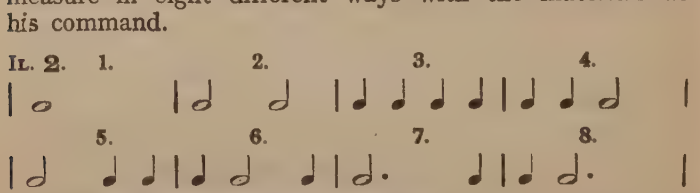
"What is the time-name for a sound lasting four pulses?".....

"How shall we write a four-pulse sound?"..... We may tie two two-pulse notes together (*illustrate*), or use a new sign."

"The sign for a four-pulse sound is 𝅝" Pupil copy. Proceed as before.

The child should now be able, with a little help, to discover for himself that he can write a four-pulse measure in eight different ways with the materials at his command.

Ill. 2.



Dictate these, measure by measure.

No. 1 of the "Farm Scenes" is a four-pulse tune, and can be used for dictation. It should be given measure by measure, the pupil writing the time only. When finished, let him compare it with his set of eight measures (Ill. 3, above), and he will find that it is a combination of three of these measures, in this order—3, 4, 3, 4, 4, 4, 3, 2.

SUMMARY.

1. A sound lasting one pulse is written ♩
   „ „ two pulses „ 𝅗𝅥
   „ „ three pulses „ 𝅗𝅥. or sometimes 𝅗𝅥 ♩
   „ „ four pulses „ 𝅝
2. The strong accent is marked by a line across the staff, called a BAR.
3. A dot takes the value of the note it replaces.

Home-work.—To practise drawing the notes, and to write four three-pulse and eight four-pulse measures with different groupings of notes, as at the lesson.

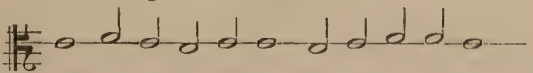
In all these Lessons note the order of presentation—(1) The thing; (2) Its name; (3) Its symbol.

FIFTH LESSON.

(*a*) TECHNIQUE.

(*b*) PITCH (The Spaces).

From time immemorial we have been taught that the staff has "five lines and *four* spaces," which is not true. On a staff of five lines, we can write eleven sounds. If only five of these can be written on lines, the rest must be spaces. To put it another way, with only one line to give the pitch, we can write a composition of three sounds. For example—



Add another line and we have five sounds, two lines and *three* spaces. Each line added gives two more sounds; therefore, with three lines we have four spaces; with four lines, five spaces; with five lines, ***six*** spaces; while on the great staff we have twenty-three sounds.

On the "five lines, four spaces" theory we have an anomalous numbering of the lines and spaces above and below the staff; for whereas, within the staff the 1st space is *above* the first line, 2nd space above the 2nd line, and so on, over the staff the 1st space is *under* the 1st leger line, and so on. This may seem a small point, but I have known more than one instance in which it has puzzled a child and hindered her reading.

Aim of the Lesson.—To find the names and pitch of the sounds left out when building up the staff in the order of thirds.

Preparation.—In Lesson 4 (Pitch) the pupil, by using the "order of 3rds," named the sounds left out in building up the staff by lines. Refer to this. We named the spaces then by "counting up"—as we first named the lines—but we afterwards learnt to name the lines individually. Now we must learn to name the spaces individually.

Method.—It is not necessary to adopt any fresh numbering of the spaces; but simply to refrain from numbering them at all, and to teach them in connection with their adjacent lines. (The "unknown" through the related "known." Maxim 7.)

Three lines in each part of the staff will serve us as landmarks, and by having clear mental pictures of the staff and keyboard the spaces can always be easily named and found. Thus, in the treble—

Under the E-line we find the sound D; over it, F.
" B-middle-line we find A; over it, C.
" High F we find E; over it, G.

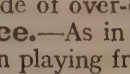
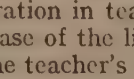
And in the bass—

Over the A-line we find B; under it, G.
" D-middle-line we find E; under it, C.
" Low G we find A; under it, F.

Middle C, although such an important line in the great staff, cannot rank with these six as a prominent landmark, because it disappears when the staff is divided. Nevertheless, we should point out that the B *over* the A-line and the D *under* the E line are also under and over middle C; for we shall want this a little later on. It will, I think, be found that the spaces are more quickly fixed in the memory by being thus linked on to the already familiar lines, than if the child tries to remember them by numbers with which they have no special connection. F, A, C, E helps when, on the old plan, the treble staff alone is under consideration; but are not children in general extremely hazy about the spaces in the bass?

Use Diagram I, and teach all the spaces at one lesson, the pupil, as before, finding for himself the locality and letter-name of the sounds. Children love to find a plan or principle that will "work," and enjoy applying it. After the first lesson it will probably be necessary to attend to (and practise) each pair of spaces separately. It depends on the intelligence of the child; for we can err on the side of over-elaboration in teaching.

Practice.—As in the case of the lines, let the pupil at first (when playing from the teacher's pointing) describe the locality of the space before naming or sounding it.

We include  and  as belonging to the great staff.

* * * * * *

Home-work.—Certain spaces to practise, in connection with certain lines. Notice now the "pairing" of the letters A and E, as to their position with regard to middle C. Under high F and over low G we find an E and an A; and again over the D-middle-line and under the B-middle-line; while the C's pair together, always opposite each other. When, later on, we extend the great staff by leger lines above and below, this pairing of the letters is very helpful to memory and quick recognition.

In connection with this, review the Summary of Lesson 4, page 62.

Ear-Exercises (Optional).—The ear-exercises will now be a little more difficult. Before the spaces were added we had only two sounds of the same name, and these two octaves apart (G's, F's, B's, and D's). The greater the contrast in pitch, the easier to distinguish between them. Now that sounds with the same letter-names come closer together, one octave apart, and that we have three or four with the same name, more attentive listening is necessary, because greater discrimination is needed. The exercise might be given in this way, using Diagram I—

"Show me (on the staff) the places of the four G's ..... Now shut your eyes and *listen*, and try if you can tell me which G I play."..... Compare the three C's in the same way.

Children like to be challenged. "Now I am going to puzzle you, if I can," will generally put them on their mettle; the teacher, however, taking care *not* to puzzle, but only to test, for failure is bad for a child. I would only use such ear-exercises with exceptionally musical children. They are interesting to children with a good ear, and in the course of the experiments we may come across a child with the gift of absolute pitch. They are not necessary, but might be given for a change now and then, instead of the Sol-fa exercise. The memorizing of "Pitch C," *i.e.*, the 3rd space in the treble, however, is useful. It belongs rather to the work of the singing class, where it enables the pupils to pitch their own

tunes in other keys than C, but all music pupils should be able to do it, therefore it is well to experiment with this at every lesson.

THE DIVIDED STAFF.

Aim of the Lesson.—To show the use of a 5-line staff, and to lead up to the division of the Great Staff into two portions for pianoforte music.

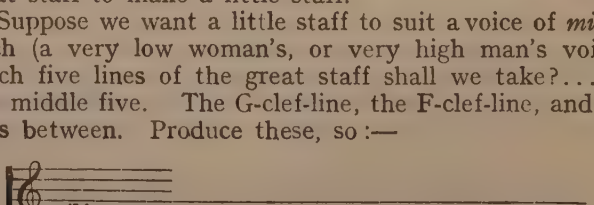
Preparation.—A little chat about voices always interests children. Enquire how far the pupil has listened to voices, and noticed differences of pitch. Find what ideas he has about it. Illustrate in various ways. Father's voice; mother's voice; child's own, etc.

Method.—Draw Diagram II. on the slate, with its clefs, but with the middle-C-line as long as the others.

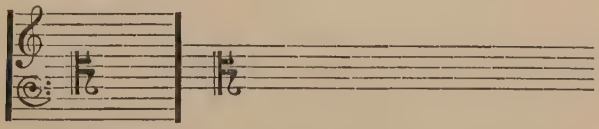
The great staff pictures all the sounds that can be sung easily by all kinds of voices; but no *one* voice can sing all the sounds of the great staff. (Illustrate.) "Which of its sounds does the pupil think would be sung by men?..... Which by women and children? ..... Some men's voices are rather high, some women's rather low; which sounds of the great staff would these sing?..... Refer to church choir. Next time the pupil is in church, to listen to the voices of the men and boys, and try to imagine which parts of the great staff they are singing.

Five lines are enough for one kind of voice; so it used to be the custom to make a little staff of five lines for each kind of voice. We can take any five lines of the great staff to make a little staff.

Suppose we want a little staff to suit a voice of *middle* pitch (a very low woman's, or very high man's voice), which five lines of the great staff shall we take?..... The middle five. The G-clef-line, the F-clef-line, and the lines between. Produce these, so:—



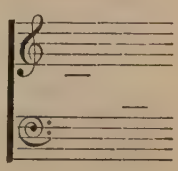
Now if we cover up the great staff (*doing it*) nobody could tell that these are the five middle lines? They might as well be any other five. We have got back to a puzzle-ladder again—five lines without any pitch! (Lesson 4, page 54.) What do we need?..... Which of the clefs will help us? (uncover the staff)..... In what part of this little staff does this clef-line come? ..... Draw its clef on it....."



Give a short exercise in naming and dictation with this C-staff. Then ask the pupil to draw a little staff for high voices, and one for low voices. *The C-clef is no use here; its line does not come into either group.* So the pupil discovers the *need* for the other two clefs. (Refer back to Lesson 4, page 59.)

In pianoforte music we treat each hand as a separate voice, and divide the great staff into two little ones. Middle-C is left out and written when needed. (Show Diagram III.) We shall see later on why this is a convenient arrangement and also why the two staves are pushed farther apart than they ought to be. (2nd Step, 3rd Lesson.)

DIAGRAM III.



SUMMARY.

1 With any five lines of the great staff we can make a little staff.
2. When we carry away any five lines to make a little staff, we must also carry away the clef belonging to that part.
3. If we did not carry away the clef with the lines we should not know the pitch of our little staff.
4. In pianoforte music we use a little staff for each hand,—a treble staff and a bass staff.

As the pupil will in future read from and write upon a divided staff, he may now begin to use an ordinary MS. note book for his home-work; but the great staff (Diagram I), should still be frequently used. The divided

staff is only an approximate truth, and misleads if we are not careful. The mental picture of the great staff needs renewal from time to time, lest we forget.

The use of the C clef also helps to keep the unity of the staff in mind; so, instead of the usual bass or treble Locality exercises, give one on a smaller staff from time to time. Let the pointing, naming, playing, and dictation be done as usual, first with the great staff in sight and then with that end covered up.

"Which five lines shall we choose to-day?" will stimulate the pupil and prevent the omission of any combination; but for utilitarian reasons I would give more practice with the tenor and alto staves than with those that are less used. Gradually add leger lines above and below, keeping in mind their identity with the lines of the treble and bass staves.

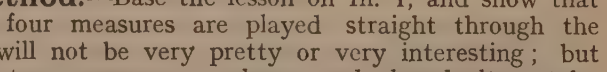
The "C Clef Exercise Book" (J. Curwen and Sons Ltd.), saves the trouble of ruling staves for these exercises, and may be taken into use now.

(*c*) TIME (RHYTHM).

Aim of the Lesson.—To give clear but simple ideas about the meaning of RHYTHM as the basis of music.

Preparation.—As home-work after last lesson the pupil will have constructed a little table of the various ways of filling a three-pulse or a four-pulse measure. (Ill. 1, page 67, and Ill. 2, page 68.) Review these, with questions. "How many ways," etc.....

Method.—Base the lesson on Ill. 1, and show that if the four measures are played straight through the effect will not be very pretty or very interesting; but that if two measures are chosen and played alternately, or with repetitions, the effect is good; it sounds almost like a tune—it is musical. For instance, arrange measures 1 and 2 as follows—

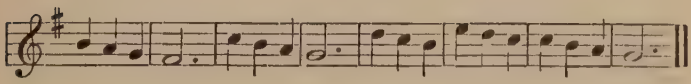


Suggest the arrangement, and let the child write and then

play it, contrasting its effect with that of Ill. 1 as first written.

This arrangement of measures makes a kind of time-plan or pattern, which is called RHYTHM. Rhythm may be called the skeleton of music. Illustrate by playing the melody of some song that the child knows very well, and then playing the rhythm of it only, without any change of pitch. The child will recognize a sort of shadow of the tune. "God save the King," for instance, or the refrain of "Rule, Britannia" would serve for illustration. Show how a time-plan like the example above (Ill. 3) can be made into a real tune by being played on sounds of different pitch instead of on one sound. For example—

ILL. 4.



Let the pupil follow the time-plan while he listens to the tune, noticing the alternate *movement* and *rest* in the first four measures, and the moving on through the next four to the final long note. It will interest him to get an inkling of "how tunes are made." In choosing material for this lesson, take care that the illustrations used are good melodies. If the teacher has no facility in writing melodies it will be safer to choose beforehand a ready-made tune (within the limits of the time material) and to take the rhythm of that as a time-plan, adding afterwards its own melody.

"In how many ways can we write a two-pulse measure? ..... Only two at present, ♩ ♩ and 𝅗𝅥 But even out of these two measures quite a pretty tune can be built up." "Farm Scenes," No. 2, is an example. The time-plan might here be written from dictation, and the tune then played, pupil noticing how the long sound comes in every fourth measure, making "resting places." Compare tune with words. Rhythm in poetry as well as in music, etc. Use No. 10 in the same way.

SUMMARY.

1. Rhythm is a kind of time-plan or "pattern" which we *hear* in music.
2. We can make rhythms by arranging groups of measures in different ways.

INVENTION OF RHYTHMS.—Now set the pupil to work making new combinations of the material at his command. Make it clear that two-pulse and three-pulse measures must not be used in the same exercise.*

In class, the comparison of these little time-inventions may be made very interesting. They can, after a few lessons, be given as home-work, and one child's invention can be given as a dictation exercise to the class, measure by measure, and then played and commented on. The test of a good time-plan is, will it make a framework for a good tune? The teacher who is a ready musician, and can not only add a melody to a given rhythm, but harmonize it off-hand, can give immense pleasure to a pupil and do much to awaken interest, intelligence, and enthusiasm. But unless this can be well done, it is better left undone.

Examples of some rhythmic groupings of the measures in Ill. 2, page 68.

I. — 2, 3, 2, 2; 2, 3, 2, 1.
II. — 4, 4, 3, 2; 4, 4, 3, 1.
III. — 5, 2, 3, 1; 5, 2, 3, 1.
IV. — 4, 4, 4, 3; 4, 4, 5, 1.
V. — 3, 2, 3, 1; 4, 4, 3, 1.
VI. — 7, 4, 7, 4; 4, 4, 2, 1.
VII. — 8, 8, 2, 1; 8, 8, 2, 1.
VIII. — 6, 2, 3, 2; 6, 2, 3, 1.

Some children are ambitious of "composing" melodies as well as time-plans, and there is no reason why a musical child should not be allowed to try to turn his own time-plans into a tune if he wants to do it; but here again, unless the teacher is an instinctive musician, and the pupil also naturally musical above the average, the

* We know that modern composers sometimes do this; but we are now giving only broad general ideas, and all exceptions should be kept out of sight. (See Maxim 4.)

invention of melodies had better be left alone. To make a good melody one must have a *sense* of harmony. Some children have it. Many teachers have not. The object of the exercise suggested above is not to teach the beginnings of composition, but to direct the pupil's attention to the way in which the material of *one* of the elements of music is employed—the element most easily grasped by the average child; the most obvious—perhaps one might say the most mechanical—certainly the least elusive, the element of time.

The work done so far should now be tested by the following little "Pass" examination. If the pupil is a nervous or excitable child the teacher should not mention "examination" at all, but simply test thoroughly all the points in the course of the ordinary lessons, keeping a record of the result.

A child who has done the work of this Preliminary Course thoroughly will go rapidly through Step I, in which, until the third lesson, he learns no new fact or symbol, but in the reading exercises *puts together* his existing knowledge of notation, and in the duets makes a beginning of taking a musical message sent him by the composer and interpreting it to the listeners.

Proposed examination to obtain a "Pass" out of the Introductory Stage.

AIM OF THE EXAMINATION.—To check the teacher's work; to secure that nothing has been left out, and that the child is ready to begin to use the Lessons, Reading Exercises, and Duets of Step I.

The object of the examinations in this book is not the glorification of the pupil, but the testing of the *teacher's* work. The mason tests his wall with a plumb-line before he adds his next row of bricks. Surely a teacher should not be less careful in ascertaining, at every step, whether or not the ideas he has been presenting to his pupil's mind have been assimilated, seeing that on this depends the power to assimilate the ideas that are to follow. Children appreciate a thorough testing. It gives them confidence in their teacher and in themselves. The little Certificate Cards, the outward and visible sign of success, are a great encouragement to the little ones.

REQUIREMENTS.

TECHNIQUE.

(1) Whatever hand-training or other physical exercises the teacher may have given, satisfactorily done.

(2) Play an interval of a 4th, 2nd, etc., on any part of the keyboard without looking at the hand. (Test both hands).

PITCH.

(1) Follow the teacher's pointing on Diagram I, naming and giving the sounds of any ten lines or spaces.

(2) The teacher will play any ten sounds of the great staff. Put marks on corresponding lines or spaces.

(3) Draw the C-clef neatly on a 5-line staff. Draw the F-clef ditto. Draw the G-clef ditto.

(4) Follow the teacher's pointing on a 5-line staff taken from any part of the great staff, except the top and bottom, naming and giving the sounds as before.

(5) On a similar staff put marks corresponding to sounds played by the teacher.

(6) How is the great staff divided for pianoforte music, and what are the parts called?

(7) With which hand are the sounds of the upper part generally played? And of the lower?

EAR-EXERCISES IN PITCH.

(1) As in Lessons 4 and 5.*

(2) Recognition of intervals.

(3) A Sol-fa test.

TIME.

(1) Beat four two-pulse measures; four three-pulse measures; four four-pulse measures.

(2) Write a one-pulse note, a two-pulse note, a three-pulse note, a four-pulse note.

(3) Write two two-pulse measures with different notes in each. Four three-pulse measures, ditto. Four four-pulse measures, ditto.

(4) The teacher will write two three-pulse measures with different groupings. Pupil to play each measure (on one sound, with one finger) three times over, in strict time, with the time-names. Ditto, two four-pulse measures.

(5) Make a time-plan of eight measures in three-pulse measure. Ditto, in four-pulse measure.

EAR-EXERCISES IN TIME.

(6) Recognize by ear the measure of one or more tunes played by the teacher.

(7) A time dictation.

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* For example: "Listen. The name of this sound is F. Which of the F's on the keyboard do you think it is? (This is a test in approximate pitch.) Is it treble or bass, or above the treble or below the bass?"

If it happens to be within the limits of the Staff, the pupil should be asked to show the line or space on which he would write it.

PART II.

THE FIRST FOUR STEPS.

NOTES ON THE LESSONS;

Or,

HOW TO USE THE PUPIL'S BOOKS

In Steps 1 to 4 of the Pupil's books each Lesson (page 28) consists of eight exercises on different topics. (1) *Technique*, for which see Appendix I; (2 and 3) *Locality*, or *Staff Knowledge*; (4) *Reading by Interval* (page 11); (5) *Ear* exercise, Section VI; (6) *Reading, Time* alone; (7) *Time* dictation; (8) *Reading, Time* and *Interval* combined. There is also, in each Step, an abundant supply of Additional Reading Exercises, containing the material of that and the previous Steps. In the illustrative duets the teacher's part is written under (or over) the pupil's instead of on the opposite page, a plan which enables the teacher to follow the pupil's part more easily. In this I have followed the plan of the Stuttgart method.

These topics afford material for an hour's lesson, if necessary. The constant change of topic usually prevents weariness, and *only a few minutes need be given to each;* but if signs of restlessness appear make a short break, say between the exercises on Pitch and those on Time. A scamper round the room or to the top of the house or a few minutes at an open window will often prove a wonderful refresher.

In the home schoolroom, half-an-hour daily with the teacher should give good results, the topics being divided.

The teacher should now be accustomed to the general form of the lessons, and the detailed plan of those in the Preliminary Course ought not to be necessary. A *résumé* of the chief points here will obviate the necessity of

repetition, and enable the teacher to fill in what is omitted in the notes; for the lessons that follow are mostly outlines.

First—In each lesson there should be a definite aim, a something which we want to teach before the lesson is finished. This is stated in the book. The pupil should know what the aim of the lesson is, that his attention and interest may be aroused.

Secondly—We have to prepare the pupil for what is coming by calling up in his mind such existing ideas as may help him to assimilate the new matter. These ideas, in the beginning, the teacher has to find in the mind of the individual learner. New ideas are added in every subsequent lesson.

Thirdly—There must be method, both in the order and the manner of presenting new matter.

(*a*) ORDER.—In the building up of knowledge ideas must be presented in a connected series, each lesson arising out of the one which goes before, and leading up to the one which follows (Maxim 8).* This is given in the book; and each lesson should be prepared *with* the book, until by constant use the series is so impressed upon the teacher's mind that no link is likely to be left out.

(*b*) MANNER.—While the series of lessons on any topic should not be departed from, the filling in of the lesson-outlines given in the Steps may vary considerably with the individuality of the pupil.†

There are various kinds of method—Inductive, Deductive, Heuristic, etc.—and in the course of one lesson we may and do use any or all of them.

Fourthly—The illustrations and analogies used in "talking round the subject" must correspond with the individual child's ideas *outside music*. This is the teacher's

* "Each idea is to be presented at the exact point in the series at which it fits into the place prepared for it, and at the same time prepares the way for the ideas that have to follow."—*Prof. John Adams.*

"An idea may be presented too soon or too late."—*John Curwen.*

† "There is a certain part of the teaching of every lesson that remains uniform, and a certain part that varies."—*John Adams.*

opportunity for showing originality and resource. The illustrations and teaching-devices given in the book are examples and suggestions ; they may fit the average child ; they may not fit all little minds.

Lastly—There is the testing of the work in various ways, the proof of knowledge being the ability to apply it to new combinations of the same material—gradually becoming more complex—in sight-playing, dictation, barring exercises, invention of rhythms, etc.

In her own preparation of a lesson the teacher should keep in mind all these points : Aim ; Preparation (of the pupil's mind) ; Method, both in order and manner of presentation ; the welding together of new and old, by illustration, etc. ; and testing the power of Application.

FIRST STEP.

SECONDS. SEMIBREVES. MINIMS. DOTTED MINIMS. CROTCHETS. QUAVERS. TIED NOTES.

FIRST LESSON.

Ex. 1.—A page of finger exercises is given at the beginning of the pupil's book for the convenience of the teacher who wishes for them, but are not at all obligatory; any others may be used. Those given move by 2nds, so that the child can read them as soon as he has read Ex. 4 of this Lesson. But the form of an exercise can be given by writing the *fingering alone* (1, 2, 3, 2—2, 3, 4, 3, etc.) in the pupil's practice book, after he has learnt how to do it by pattern, and the reading can thus be avoided. A child can memorize the formula 1, 2, 3, 2, and then watch his hand while he plays; but it is much more difficult to get him to memorize the form from notes, and in spite of directions he will persist in reading the exercise over and over again, without *listening* to what he is doing. Exercises 1 to 4, with holding notes, may be useful for some hands, bad for others; the teacher must use her own discretion as to the needs of the individual pupil. On the subject of technical training, see Chapter in Appendix. Notes in the lessons will seldom be necessary if the teacher adopts the principles given there.

Ex. 2 (LOCALITY).—The *sine qua non* of reading music is a quick recognition of the written sounds in relation to the keyboard; an unhesitating obedience of the finger to the eye; an obedience so unhesitating and complete that the action of the two is almost simultaneous. This quick recognition is only to be obtained by constant practice. We therefore give in every lesson an exercise on the staff,

untrammelled by any considerations of time or fingering. Use one finger only in these exercises, playing treble sounds with right hand, bass with left, Middle C with either.

Use devices to lend an interest to the exercise; such as, "Let us see how many sounds we can name in two minutes; now in one, etc." Or "We will count four on each note; see that the sound is ready in good time." Later, count three, then two. Eight or ten sounds at a time in each clef will be enough at first, though a quick child may name a whole line in two minutes.

Ex. 3 (DICTATION); or No. 2 reversed).—The slate will now take the place of the book on the music-rest, and the teacher, taking the book, will play the sounds, the little pupil marking their places on the staff.

Ex. 4 (INTERVAL).—About the interval of a 2nd the pupil knows three things. That 2nds are (*a*) next-door sounds, (*b*) next-door letters, (*c*) are played with next-door fingers (Preliminary Course, page 47). In those first interval exercises the sounds were played together. Now we want him to pass from one key to the next, and to learn that from a line to the space above or below, or from a space to the line above or below, is the interval of a second. He knows the fingering also. He will name the first sound only, and will place the marked finger on the corresponding digital. Then looking steadily at the music and *never glancing at his hand*, thinking no more about the names of the lines, but only of the upward or downward movement of the seconds—he will play the exercise through, quite slowly at first, but evenly. Same with the left hand.

But while we grown-ups read in this way without mentally naming lines and spaces, there is "at the back of our minds" a picture *of the keyboard;* and it is advisable to keep that picture in the pupil's mind also.

For this purpose the following supplementary exercises are suggested—

1. Placing the hand over any group of five keys, let the child play up and down by 2nds, as in his previous exercise, but just as he likes—improvising an exercise, in fact—letter-naming as he goes, and looking at the keyboard.

2. Let him do it again, on the same set of five keys, with his eyes shut, *visualizing* that bit of the keyboard and naming as before. Same with left hand, taking a different group.

FINGERING. — The exercises on interval include fingering. The natural fingering should be carefully observed in the five-finger position.

Ex. 5. — EAR-EXERCISE in Pitch. (Tonic Sol-fa Section on Ear-training.)

Ex. 6.—TIME. We now leave off thinking about names and intervals and think only about time.

(*a*) How many pulses in each measure? We have no need of time-signatures; the pupil counts the pulses and finds four in each measure. In Ex. 6*b* he finds three. Teach each exercise as follows—

(1) Let the child *read* it through at a moderate rate of movement (about ♩=60), monotoning the time-names and beating time, while the teacher points to the notes.

(2) Let him *play* it, using the time-names as before, to the teacher's beat.

(3) Let him *point* it through, counting* the pulses in strict time.

(4) Let him *play* and count,* teacher beating.

If these four processes are observed when doing Ex. 6 in all the lessons the child will become a sure reader of time. The entire process takes about a minute. The rate of movement should be varied, the teacher saying "Now we will change the *tempo*" (to accustom to the word), and beating one measure before commencing.

See that accent is observed, whether counting or using the time-names.

Ex. 7 (TIME-DICTATION).—Prepare an exercise of six or eight measures similar to Ex. 6. Play it through first as an exercise in measure, and then play measure by measure as an exercise in pulse recognition. The easy form of dictation (see page 65) should by this time be unnecessary; and, except in the case of a very dull-eared

* If the child's sense of time is very sluggish, counting may be postponed until the sense is somewhat aroused by marching, clapping, and use of the time-names.

child, should be discontinued. As a slight advance upon it, dictate Ex. 6 itself to begin with. Its partial familiarity (from having been played) will be a help; and to find that he can write what he has read will give the encouragement and sense of achievement that the dull child needs. Then give a test that he has not heard before, and he will feel a still greater sense of advance.

Ex. 8 (READING).—And now the pupil will *put together* what he has learnt in the previous exercises; for in No. 8 he has *the same intervals* as in No. 4, and *the same time-forms* as in No. 6. Point this out before he begins to play. Using the time-names while his fingers follow the upward or downward movement of the seconds; he will find that he has made a beginning at least of "playing at sight." Repeat, counting. Take the exercise slowly at first, about M. ♩=80. If well done, repeat to a quicker beat, and then still quicker.

Ex. 8*a* (FORM).—Let us go back to Ex. 6*a*, and teach the child to notice its rhythmic imitations. He will find that measures 3 and 4 are a repetition of measures 1 and 2; then come two measures exactly alike, and also like 2 and 4, followed by two quite different from the others. Then, passing to Ex. 8, he will see that it is the combination of these rhythms with the moving intervals which makes *tunes*. He will perceive this still better if Ex. 8 is first played with all the notes of equal length—when he will feel that there is "no meaning in it"—and afterwards with due attention to time and accent. These rhythms are like the little *phrases* in speaking or writing after which we place a *comma*, and the whole eight measures are like a complete *sentence*, at the end of which we would place a *full stop*. The divisions are, in fact, the natural breathing places. The teacher must illustrate this according to the intelligence and individuality of the child. Point out, too, that not only is the time-pattern repeated, but that the tune-pattern of measures 3 and 4 is the same as that of measures 1 and 2—though the effect is quite different. Play both, and let the pupil hear that the first little 2-measure phrase is complete in itself, coming to rest on *doh*. But when it is repeated a degree higher

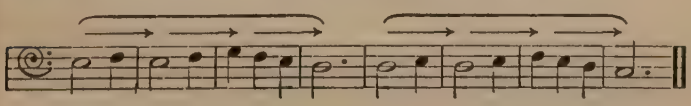
it ends on *ray*, and is not restful at all. It is like a person repeating, in a *questioning* kind of way, what one has said. Though we feel a break we want to go on. Then the figure ♩ ♩ 𝅗𝅥 runs up to *soh*, and we feel a kind of break there, and another when the same figure moves down to *ray;* so that here we have two tiny phrases of one measure each. We don't often find them as short as that. But now we feel that there is no break till the end. The music *moves on* to the last note *doh.*

Now play it through, and test the pupil's feeling for the breathing places. Mark these on the exercise. An analysis of this sentence would be—

Two two-measure phrases, two one-measure phrases, and a coda, or *tail*, of two measures.

Ex. 8*b*.—The principle of "pulse-progression" on which Mr. Matthay insists so strongly, and which makes such a difference to the performance of all music (see "The Child's First Steps"), can be effectively introduced in this little reading exercise, in which it is very strongly felt.

"Weak pulses are not restful. They always want to *move on* to the next strong pulse. (Illustrate by playing, and mark as below.) Notice, too, that the *measures* want to move on to the next breathing place. We feel a breathing place at the end of the fourth measure, but we don't feel that the tune is finished yet. We start again, and the music moves on through another four-measure phrase till it comes to rest on the last note, doh."



Illustrate with other tunes.

In future lessons treat Ex. 8 in the same way; and also the Additional Reading Exercises.

The analysis should come after the sight-playing, as the ear is the pupil's guide to the "breathing places," which he should himself mark with a comma *over* the place.

Additional Reading Exercise.—Turn to Ex. 1 on page 9 (Pupil's book). Question on the kind of measure. Now let the pupil try to realize the rhythm of the sentence by *taaing* it through *mentally*, the teacher beating one measure at moderate *tempo;* then, finding Middle C, let him, if he can, play it straight through. At the first attempt this may not be perfectly done, but treat all the Additional Reading Exercises in the same way, for it is this mental realization of rhythm that makes a ready reader. He is always making for the next breathing place or point of rest. At first the teacher may help by pointing while the child *thinks through* the exercise, and again while he plays it, but drop crutches as soon as possible, and encourage independent work. Give plenty of time for the mental preparation, but aim at getting each exercise *played* straight through without stopping.

The Duets.—The duets have a three-fold object. First, they form a part of the course of sight-reading, on the principle that each new fact learnt should at once be illustrated in actual music. Secondly, the duets cultivate the æsthetic sense; intelligent phrasing is taught, and expression, *i.e.*, the interpretation of the composer's meaning. Thus, though to leave the mind as free as possible for the reading of time we keep to the 5-finger position throughout the first four Steps, there is much to be learnt about touch and tone, and the ways in which right phrasing can be expressed, and the composer's message passed on to the listener. Thirdly, in the duets we carry out a very important educational principle, embodied in Maxim 12, "Let the pupil, as soon as possible, derive some pleasure from his knowledge."

Duets 1 and 2.—These may be taken immediately after Ex. 4 (Interval). It will not be necessary to use the time-names. No. 1.—Let the child count the pulses in each measure, noticing the division in the last measure but one. Point out that in No. 1 the same sounds are written for both hands. What are we to do?..... Explain the meaning of the *octava* mark. No. 2.—Show that for the left hand sounds below the staff are used,

but as these only double the sounds written above, the pupil need only look at the upper line of notes. Notice that we begin this with 2nd and 4th fingers because the five sounds employed range from B to F.

For touch, see Lesson XIV, Mr. Matthay's book.

Nos. 3 and 4.—These contain no difficulty greater than the reading lesson No. 8, but three times in the course of No. 3 a note is repeated, viz., measure 8, measure 12, and measure 16. In each case it is D. If this is pointed out to the child before commencing, he will probably play this little piece at sight. *Moderato*, at moderate speed—about M. ♩=80 to 96.

In No. 4 direct the pupil's attention to the repeated G, measures 7 and 16. Explain the *repeat* (:||). Tempo ♩=152.

No. 3 (ANALYSIS OF PUPIL'S PART).—First part, to the double bar—a sentence of eight measures, divided as follows :—Two one-measure phrases, a two-measure phrase; two one-measure phrases, a two-measure phrase. Second part, a sentence of eight measures, containing two one-measure phrases, a two-measure phrase, and a four-measure phrase.

No. 4.—Do not analyse the bass part. Melody is enough at present. But point out that the first part of this tune is repeated, so its form is three-fold, A, B, A^2, while No. 3 is two-fold, A, B only.*

EXPRESSION MARKS (DUET 3).—Explain *moderato* and *mf*, writing on the slate the full term *mezzo-forte*. Here we have moderate *tempo*, and moderate force. Play the duet through with this in mind. Next, let measures 4, 8, 12, and 16 be played after the teacher's pattern, illustrating the mark . When this is done easily, show the opposite effect in measures 3 and 14, continuing the fuller tone in measure 15. Let these also be practised separately, and then the piece played through with both marks observed. The separate practice of special bits like this may be given for work between the lessons.

DUET 4.—Follow the same plan in all the duets.

* See "Music and its Appreciation," Stewart Macpherson (J. Williams).

KEY.—Leave the question of key until the pupil can play the piece perfectly. If he can sing it too, so much the better. Then ask him which of the sounds gives the strongest impression of rest and completeness. For this character of finality is the principal factor in the mental effect of the key sound, and that by which a child can most easily recognize it. In Duet No. 3 he will find that the sound which has this character is the C, which ends each of the divisions.

He may, perhaps, jump to the conclusion that the key sound is only to be found by looking at the last note of a piece; he must, therefore, be taught to feel it elsewhere. For instance, in Ex. 8*a* of this lesson the first little phrase of two measures is quite as complete in effect as the last, and in the second Reading Exercise on page 9 he may discover his key-sound at the end of the fourth measure. All these examples are in key C, as well as the second duet of this lesson, No. 4. The Reading Exercises and Duets of the second lesson are in G, and all these in the major mode. In Ex. 8, Lesson 3, we find two examples of A minor. A child with a quick ear will recognize the minor tonic as readily as the major, and will probably discover it in the fourth measure. The sad effect of the whole phrase is sufficient reason at present for calling it "A *minor;*" and the same grave character in Duet 8 will lead to its recognition as "D *minor.*"

The Tonic Sol-fa pupil will listen for the "doh" or "lah" (major or minor tonic) and name his key accordingly. *The child should form the habit of naming each duet before playing it.* Test his memory of the names.

Sentence 1, page 12, Pupil's book, should be copied and barred as home-work. Let it be written in pencil. Give commendation for—(1) neat clefs; (2) upright stems to the notes; (3) a proper oval form to the two-pulse and four-pulse notes; (4) size of the note-heads, which ought not to be gigantic as some children make them; (5) good spacing within the measures.

The sentences, when barred, should be played by the teacher the pupil beating time and saying the time-names.

SUMMARY.

1. Seconds are written on neighbouring lines and spaces.
2. Tunes are made up of intervals moving on a time-plan.
3. A tune that we play has breathing places like a song that we sing.
4. Every tune has a key-sound. We must listen for it. It will be *doh* or *lah*.

SECOND LESSON.

Ex. 2.—LOCALITY. This is but a repetition of the sounds in the same exercise of Lesson 1. Why should not one such exercise at the beginning of the book be sufficient? For two reasons: The child wearies of the sight of one line of notes; and the teacher wearies too, and forgets to turn back to that page at each lesson. The fresh grouping of notes on a new page gives the child the impression of getting on and doing something new, and the teacher is reminded of the necessity of this part of the work being continued. Even when the pupil knows the staff fairly well, there is always room for progress in readiness and rapidity of naming.

Ex. 3.—The note on Ex. 2 applies to this.

Ex. 4.—Although no time is indicated in Ex. 4, let the pulses move evenly and without stammering. Choose *tempo* to suit the child's ability, and increase the speed gradually.

Little new material is given in the Locality exercises of the early steps, the progress being expected in readiness and speed. Give alternate exercises on a C staff, using the "C-clef Exercise Book."

Ex. 5.—Tonic Sol-fa. (Section on Ear-training.)

Ex. 6.—TIME. We have no new values in this exercise, but a different grouping of those already learnt.

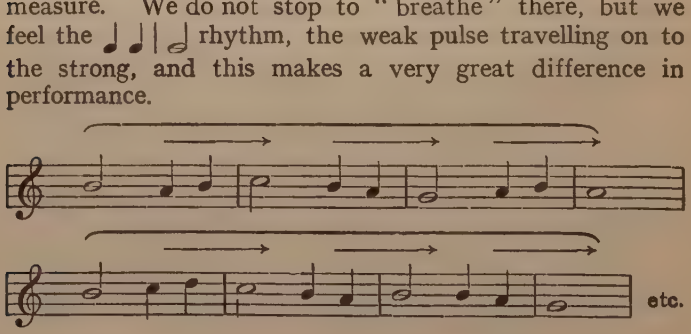
In Ex. 6*a*, the first four measures are nearly, but not exactly, imitated by the second four (the pupil should point out where the difference lies); while in Ex. 6*b*, measures 1, 2 are exactly imitated by 3, 4, and again by

5, 6. Compare with Ex. 8, in which let pupil listen for breathing places.

Ex. 7.—Time Dictation as in last lesson.

Additional Reading Exercises.—Nos. 2, 3, and 4 are available, and the first three in the "C-Clef Exercise Book," Nos. 3 and 4 should be read one after the other. They have the same time-plan and the same tune-plan, but notice the grave effect of No. 4 (minor) after No. 3 (major).

Duet 5.—There is much feeling in this little melody, and even a very young performer may be taught to play it tastefully. A teacher should never be satisfied with mere correctness. Children must be helped to recognize beauty in music, and their simplest little pieces should be beautifully played. *Tempo*, ♩=132. Let the child exercise his own judgment about the phrasing; and that he may do so, do not analyse until he can play the piece and listen for the breathing places. It divides naturally into four-measure phrases; but inside these phrases are little lesser resting-places, on the strong pulse of each measure. We do not stop to "breathe" there, but we feel the ♩ ♩ | 𝅗𝅥 rhythm, the weak pulse travelling on to the strong, and this makes a very great difference in performance.



This is a two-fold tune; there is no repetition of the first part.

Explain the terms *piano*, *forte;* note the marks < and >.

Duet 6.—The teacher is advised to play her part of this march *softly* at first. When the pupil can play his own part firmly and steadily the tone may be increased,

always remembering that the *fortissimo* of a child is not the *fortissimo* of an adult; that it must be measured by the amount of tone that can be produced by the weight of the little arm without the exercise of force.

The only difficulties in this duet are the repeat and the turn-over. Point out that at the repeat the interval goes *down* to the keynote; that the second time of repetition we skip the first ending, but go *up* as before; and prepare for the turn-over by noting that on the other side the sounds move down. With this preparation, a careful pupil will play the duet at sight, if the teacher plays softly.

Explain *Tempo di Marcia*, and let pupil exercise his own judgment as to choice of *tempo*. If he cannot imagine a march step, let him march across the room as a test. When *tempo* is fixed on, set the metronome and mark the speed at the beginning of the piece. When reading, take it slower, but afterwards work up to marked speed (about ♩=108). The only new mark is *ff*.

SUMMARY.

1. Some tunes have a 1st part and a 2nd part; we call them Part A and Part B. These are *two-fold* tunes.
2. Some have the 1st part repeated; we call that A^2. These are *three-fold* tunes.
3. Some have not even a 2nd part; they are *straight through* tunes.

As the process of teaching the duets is always much the same, and it is well not to leave anything out, the teacher will find the following little formula useful as a reminder.

HOW TO TEACH THE DUETS.

1st Stage.

1. Which five sounds are used with each hand? Play them up and down.
2. Point out the *new interval*, if any, and direct attention to any repeated or tied notes.
3. What is the measure?
4. Read through to the time-names without playing, beating time and marking the strong accent. With this preparation the piece should now be played straight through at sight, to the time-names.

2ND STAGE.

5. Attend to the phrasing and pulse-progression.

6. Explain the musical terms and any expression marks that may occur, directing the pupil's attention to one point at a time, and when that has been intelligently interpreted, adding another.

7. Question on the Form. Is it in one part or two? Is the first part repeated?

8. Listen for the key sound. Is it major or minor (bright or sad)?

3RD STAGE.

9. Substitute counting for time-names.

10. When the duet is perfected let it be played without either *taa-ing* or counting. This tests the feeling for rhythm, which ought to be sufficient for the player when once the rhythm is realized. Always, however, give a "time-measure" before starting; and the safest way to do this is to "*taa*" the first measure.

This formula remaining always the same, the notes on the duets will, in future, only refer to special points or difficulties. Do not keep the child at one duet until it is quite worked up in expression or speed. That would be wearisome. But keep all the duets in practice, gradually developing the phrasing and expression. One old duet should be part of each day's practice. To play once through they average half a minute to a minute.

THIRD LESSON.

In Ex. 6 (TIME) the pupil finds something new; we must find something old to help him to understand it. Refer back to Section **(d)** of Time Lesson, No. 4, in Preliminary Course. As we made a four-pulse measure from two two-pulse measures, so we can make a six-pulse measure from two three-pulse measures. Illustrate in the same way. On which pulse does the medium accent come? ..... Give this preparatory lesson before showing Ex. 6*a*.

Ex. 6*a*.—"How many pulses are there in each measure of this exercise?..... Count them..... Six pulses. The exercise is in six-pulse measure. Look at the second measure. Notice that the three-pulse note is *tied* by a curved line to the one-pulse note that follows it. Now we know that when two notes are tied together in this way the second one is not struck; it sings on. (Preliminary Course, Lesson 4.) But when we are reading

time and tune together this rule only holds good when both notes have the same place on the staff—that is, the same pitch. (Find examples of the *slur* in Duet 3.)"

"In this measure, for how many pulses should that sound last?..... For four pulses. The time-names of that measure are Taa aa aa *aa* taa taa (with medium accent on the fourth pulse)." (Illustrate.)

"Point out another tied note..... Another..... For how many pulses must you hold that last sound? ..... Where are the breathing places in the exercise? Does it not sound like a four-measure sentence stretched out into six measures? We often find sentences prolonged in this way."

After Ex. 6*a* take Ex. 8*a*, and Additional Reading Exercise No. 18, and then Duet 9.

Although $\frac{6}{4}$ is really compound time it has not that effect on the ear when played slowly, or even in moderate time. One might almost say that there is such a thing as a simple six-pulse measure, *i.e.*, one in which no triplet is heard *within* the pulse. I have for this reason allowed Duet 9 to stand in the Simple Time portion of the book,* and given a few reading exercises in slow six-pulse measure as well. These are used as examples when compound time-signatures are being studied.

The *Allegretto* of Duet 9 must be taken as referring to six separate crotchet pulses, and not to a dotted minim, otherwise a *tempo* may be chosen quite unsuited to the spirit of the piece. I like it best at about ♩=132 or 144, which gives time for the effect of the changing harmonies in the teacher's part to be felt.

Duet 7 is very easy, and may be taken at sight with the teacher's part. *Tempo*, 𝅗𝅥.=66.

* * * * * *

In Ex. 6*b*, a new fact is introduced by comparison with a known fact. (Maxim 7.) Give the lesson before showing Ex. 6*b*.

Sometimes we want to play more than one sound in the time allowed for one pulse, and we may have to play as many as four, six, or eight. (*Give an illustration.*)

* The duet was too pretty to be rejected.

"For all these divisions of a pulse we have time-names. We will begin with halves. I will play four pulses; tell me in which of them you hear more than one sound." Play ♩ ♩ ♫ ♩ at about M. 84..... "Give another example, playing the halves in the second pulse..... then in the last..... then in the first." If the child does not at once recognize the new division, he probably will when the time-name is given "The time-name for a pulse divided into two sounds is *ta-té*. Listen to this, and you will hear it say *taa, taa, ta-té, taa.*" Play the first illustration. "What does this say?" etc. Test several times. "*Ta-té* is written so: ♪♪ These are two half-pulse notes. In pianoforte music they are more often joined together so: ♫" Let the pupil copy, writing both forms.

"Now I will play a tune in which you will hear a number of *ta-té* pulses. Listen."

(Play any of the first three of the "Illustrative Tunes,"*—The Vicar of Bray, Polly Oliver, Noel, or others suitable. Let the child clap softly while the tune is played—the teacher first giving the beat at the desired *tempo*—and notice where there are two sounds in the pulse.)

Give a dictation on *ta-té* before reading Ex. 6*b*. A person who can write what he hears can read what he sees. Always let the pupil play what he has himself written.

Note the order of presentation—(1) The thing; (2) The name; (3) The symbol.

Now show Ex. 6*b*. "We have been *listening* for *ta-té* pulses, now we shall *look* for them. How many are in this line?....."

N.B.—It is rather difficult to describe in writing the exact manner of giving Ex. 6 when it contains divided pulses, and yet a good deal depends on its being rightly done. This is where the Teacher's Training Class does its work; but a little attention to directions may help those who are unable to attend a training-class.

Turn back to the paragraph on Ex. 6, Lesson 1.

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* A book of short tunes for illustrating the pulse-divisions (J. Curwen and Sons Ltd., 3/–)

(1) Process, as given there; but note that in the present exercise the teacher points to the pulse as a whole, not tapping the halves.

(2) As directed.

(3) The pupil is now pointing. He gives a short sharp count *on* the beat, but taps the halves.

(4) As directed.

The use of the "and" in counting is very objectionable and quite unnecessary; and equally objectionable is the common habit of saying "two-oo," "three-ee." The count should be given sharply, and not prolonged. A pattern will best teach the child how to do it, but if he finds it difficult let him for a while keep to the time-names, and not count when playing. Remember that, in counting, *one* always marks the bar-accent; it is the conductor's *down* beat. Therefore let *one* always be said louder than the other numbers.

Though the bar-accent is the first to be impressed on the pupil, he will find by-and-by that there are other kinds of accent, and that the first pulse in the measure is not always the loudest. But one fact at a time is enough to bring to a child's notice.

Ex. 8*b*.—Two four-measure phrases, exactly alike in rhythm. Let pupil point out the difference in melody. Play to the time-names, and then, if Ex. 6*b* has been played to the count, this can also be counted.

Duet 8.—As a rule we begin slowly, and work up to a higher speed. In this duet it is better to do the opposite. Take it first at about M. 60. The composer himself always took it at about ♩=50, the effect being eight pulses in the measure. It is more effective at the slower rate, but children find it more difficult at first, and in the 2nd score invariably give the two-pulse notes half their value unless warned.

If there is any difficulty, call the undivided pulse *ta-é* throughout, the two-pulse sound *ta-é a-é*. Pupil reads right hand line.

New Expression Marks.—*Adagio con espressione* and the word *poco*.

Additional Reading Exercises.—All of these are now available, and also all the unbarred sentences. Notice

that all these end in a long sound, and also the duets. It is like the full stop at the end of a sentence. We have not found any exercise or duet ending in *ta-té*. Divided pulses always seem to want to run *on* to something else.

In songs we sometimes do find a *ta-té* ending, if the final word has two syllables—*e.g.*, Barbara Allen.

Continue invention of rhythms as home-work, introducing *ta-té* pulses.

SUMMARY.

1. When two notes *at the same pitch* are tied together, the second sound is not struck, but held. (*Prelim. Co., 4th Lesson.*)
2. A pulse divided into two equal parts is called *ta-té*.
3. The strong part of a pulse is *a*, the weak part is *é*.

If the child has been reading Ex. 8 (*a* and *b*) of each Lesson without difficulty, we may begin the Two-part Reading Exercises now.

When reading two parts, let the pupil from the beginning form the habit of looking at the lower note first. To help him to do this the teacher should—while the notes of one beat are being held—point first to the next note on the *lower* staff, and then to the note above, that the two fingers may be *ready* to play together when the next beat comes. This should always be done when a young pupil is reading two lines of music, and insensibly the *habit* will be formed of reading from the lowest bass note upwards.

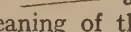
FOURTH LESSON.

Exs. 1 to 7 as usual. No new material, but fresh groupings of old.

Ex. 8*a*.—Before reading, notice the *repeated* sounds. Analysis : a two-measure phrase, two one-measure phrases, two two-measure phrases.

Ex. 8*b*.—Two four-measure phrases.

Duets 9 and 10 are both minor. Mark how the sadness so characteristic of the minor mode, and strongly felt in No. 9, disappears or becomes merely quaintness before the bright rhythm and quick rate of movement of No. 10, while an additional brightness is felt at the change to the major after the double-bar.

Notice the terms *allegretto* and *crescendo*, and the marks  at measure 3, etc., of No. 9. Ask for the meaning of these terms *every time the duets are played.* It is only by constant repetition that words so foreign to his eye and ear can be impressed on the memory of a little child; only by constantly referring to them that he can be made to realize their importance—that they are not there by accident or as a printer's ornament, but that they are *a message from the composer to him.*

It will greatly help the memorizing of these terms if the Italian term is repeated every time along with its English meaning, *e.g.* "What does *f* stand for?" Answer, "*Forte*=loud." "What is the meaning of *crescendo?*" Answer, "*Crescendo*=getting louder."

I would not ask for an analysis of No. 9 by the pupil. The phrasing is irregular, and the child has not yet had any instance of a phrase beginning on a weak pulse. It should, however, be pointed out to him, and he will *feel* that these are the natural breathing places.

In No. 10 the pupil reads the left hand line. Let him notice how the two-measure phrase given out boldly in the bass is answered trippingly in the treble by the twice repeated figure *ta-té ta-té taa taa;* and when he knows his own part perfectly, let him listen for this and other imitations of rhythm in the teacher's part.* In measure 1 of Duet 10, 3rd and 4th pulses, we find two *staccato* sounds. When "taa-ing" the passage let the child *say* the time-names *staccato* (*ta-té ta-té ta' ta'*). This will be found a great help in all *staccato* passages. It does not, of course, apply to counting, at which stage all "crutches" should be taken away, the counting being simply an enumeration of the pulses. *Tempo*, 𝅗𝅥=88 to 108.

The Examination.—Now test the whole work of the Step, give extra attention to weak topics, work up all the duets in expression and *tempo*, give ear-exercises in pitch and time. Use the Additional Reading Exercises as preparation for requirement 8. These are not to be *practised*,

* Although the time-signature is 2-2, and the piece is eventually to be played *alla breve*, the teacher should at present count four crotchets to the measure with the child. This will be referred to later on.

but as a test of growing independence one may be given as home-work to be prepared *without assistance.* Aim at shortening the mental process till the pupil can look over the exercise, mentally realize its rhythm, and play it straight through to a given beat without the teacher's pointing. This will not be done during the 1st Step, or perhaps during the 2nd, but it is what we should *aim* at.

The unbarred sentences, too, will be home-work. If there is time at the lesson, let the teacher play each exercise when barred, while the pupil beats, using the time-names or counting, marking the accent clearly. The use of the time-names brings out the imitations in rhythm more clearly than counting. Imitations in tune should also be pointed out. If the teacher will sometimes purposely "make a mistake," it will help to sharpen the pupil's eye and ear. Of course the child should have notice of the experiment, such as :—"Now watch closely, and see whether I play the exercise quite correctly this time or not; and if not, point out where I am wrong." This challenge always arouses the attention of a child, who greatly enjoys playing the part of the teacher for the moment.

The melodies of these little eight-measure sentences are such as a child hears every day; and if the harmonies (which are very obvious) are added by the teacher, the child will like them still better.

As a test of memory, play the beginnings of any of the duets, the pupil naming the piece quoted. If the child has the habit of naming his little pieces before playing them this will not be difficult. Many children play pieces without knowing either their titles or composers. Other familiar tunes may be utilized in the same way, and children of average musicality may be taught at this stage to tell, by listening, whether a tune, *not* heard before, is a Waltz, a March, a Dance, or simply a "Song;" for of all these they have had specimens in the duets, and their attention has been directed to their characteristics. They may also try to tell, by listening, whether a tune played to them has two or more parts, and whether either

of the parts is repeated. (Contrast, for instance, "God save the King" with "The Bluebells of Scotland.") Listening, in this way, with the object of discovering something, interests a child. It is not necessary or advisable to use technical terms. All we aim at just now is to put the child in the attitude of an observer, an attitude which must become habitual if he is to develop into an intelligent listener.

While thus cultivating a perception of musical form, to be developed as the child grows older, the teacher should be careful not to make the analysis too much of a task; the child must be interested and attracted, not repelled. An exercise like a dry arithmetical problem (such as the short examples we use in books on theory), though sufficient for an adult, will never interest a musical *child*. For this reason all the exercises in this book are as tuneful as their limitations will permit.

SUMMARY.

Expression marks are messages to us from the composer, telling us how he would like his music played.

FIRST STEP EXAMINATION.

TECHNIQUE.

1. Satisfactory playing of any exercises given by the teacher.

PITCH.

2. LOCALITY.—(*a*) Ten lines or spaces, bass and treble to be named and played. Marks for quickness.

(*b*) Ten sounds written from dictation, bass and treble, Marks for quickness.

(*c*) Like (*a*), but on a five-lined staff taken from some other part of the great staff.

(*d*) Like (*b*), but on a different staff.

3. INTERVAL.—One line treble and one bass from any of the Lessons. Marks for playing *straight through* (about M. 96).

4. EAR-TEST.—Tonic Sol-fa, as in Section on Ear-training.

TIME.

5. A reading test in time alone (like Ex. 6) including half-pulses. Marks for playing straight through.

6. EAR-TEST.—(*a*) A test in recognizing the measure of tunes played. (*b*) A dictation of four measures in 3-pulse and four in 4-pulse measure, including half-pulses. Marks for correctness and also for readiness in singing back the time-names without breaking the beat (see pages 51, 52).

7. A sentence, chosen by lot from the book, to be copied and barred. Marks for correctness and neatness.

8. To make a time-plan of four measures, introducing *ta-té.*

READING.

9. Any three of the Additional Reading Exercises chosen by lot. Give time to look over, and marks for playing straight through.

PERFORMANCE.

10. Any two of the duets, one bass and one treble, chosen by lot. Marks for correctness of notes and time and for interpretation. Solos, if any.

FORM AND EXPRESSION.

11. To answer questions on the Form of the Duets. How many parts? Where are the breathing places? etc.

12. To give the meaning of the expression marks used throughout the Step. *If the pupil has not (in playing) observed the expression marks and the phrasing, he should lose the marks gained by giving correct answers.*

If the examination is kept in view throughout the Step, no topic is likely to be neglected. To "pass," the child should obtain 75 per cent. of marks; for "honours," 85 per cent. The plan of giving high marks for those topics in which the pupil is weak, is sometimes a useful stimulus. If the child should pass in Locality but fail in Time, go on with the Locality of next Step; but go over the Time lessons, Duets, and Reading Exercises of this Step again, repeating the whole examination before granting the Certificate. This applies to all the "Step" examinations.

SECOND STEP.

THIRDS. TIED QUAVERS. DOTTED CROTCHETS. SEMIBREVE. MINIM AND CROTCHET RESTS. SYNCOPATION.

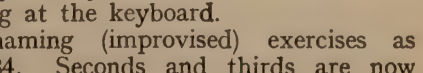
FIRST LESSON.

Before giving a new Lesson, question on Summaries of previous lessons.

Exs. 2 and 3.—LOCALITY. We are now dealing so entirely with the divided staff that its unity is likely to slip out of sight. To prevent this, give alternate C-clef work, using the "C-clef Exercise Book," which saves time and trouble. No extra time is needed, as these will take the place of Exs. 2 and 3.

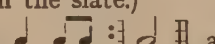
Ex. 4.—INTERVAL. The pupil already knows how to find the interval of a 3rd on the keyboard, and knows that the outside *letters* of the group are called a 3rd. (Question on the order of 3rds, as on page 46, Exs. 5, 6, 7.) He also knows that the lines of the staff are a 3rd apart, and the spaces too. He has now to learn to follow notes *moving* by 3rds, and to "step" from one finger to another, skipping a finger. See that the finger carries the arm-weight nicely from key to key; and that the exercise is played without looking at the keyboard.

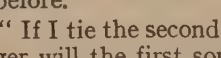
Give the letter-naming (improvised) exercises as suggested on page 84. Seconds and thirds are now mingled, and this tests the visualizing of each group of five keys.

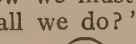
Ex. 6.—TIME. NEW MATTER INTRODUCED.—Preparation for Ex. 6; reviewing the use of the tie and the dot. Write on the slate 

and let the pupil play and *taa* it, repeating the first measure. "If I tie the second note to the first (*drawing the tie*) what difference will it make?..... The 2-pulse note will sing on for

another whole pulse. And what change must we make in the time-name?"..... Take away the *t* from the tied pulse (*rubbing it out*). Play and *taa* it. This will help us to learn something new." (Leave the illustration on the slate.)

Write  and let it be played and *taa'd* as before.

"If I tie the second note to the first (*doing it*) how much longer will the first sound sing on?....." Half a pulse. "And now we must alter the time-name, must we not? What shall we do?"..... Take away the *t* from the tied note— 

"Now we have made a new time-name, *a-té*, which is only a tied *ta-té*. Say after me, '*a-té* is only *ta-té* tied.' Listen. "What does this say ?..... And this  ?"..... Give several tests, contrasting the *ta-té* and *a-té* pulses, letting them be heard in different parts of the measure, etc., till easily distinguished. Then let the test be written, as a dictation exercise.

Tunes 4, 5, and 6 in the "Illustrative Tunes"—God save the King, The harp that once, Once I loved a maiden fair—illustrate this "continued" or tied half-pulse. The pupil will listen for *a-té*.

Now take Ex. 6*a* followed by Ex. 8*a*. Notice imitation both in time and tune.

This may be enough for one lesson, but leave the illustration on the slate.

This lesson is an example of proceeding from the known to the related unknown. We take a familiar symbol ( ) and modify it. The modified symbol gives us a new time-name (*a-té*); which, again, gives the time-effect of the new pulse, "the thing we want to teach." The order is now Sign, Name, Thing. Why do we thus reverse the usual order of presentation? Because in this case it happens to be the easier way. It is quite possible to give the lesson in the other order; but in preparing a lesson we must not only choose for presentation an idea that will most easily combine with other ideas already in the mind, but also find the easiest mode of presentation.

May I beg of teachers not to make a break between

a-té and the preceding pulse, but to remember that the vowel-sound *sings on* through the tie or the dot.

Beat, with hand or foot, whenever such a combination is mentioned as *taa⁀a-té, taa⁀a⁀a-té.*

Read again the note on continued sounds on page 50.

* * * * * *

Now we are going to find out something else about this *a-té* pulse. Let us look at our first illustration ( ) Could we write "taa aa aa taa" in any other way?—Yes; by using a three-pulse note ( ). We will write that beside the other and play both. They sound exactly the same, and we may write this measure either way. What is the value of the dot in this example? ..... Why? *Because it stands instead of a one-pulse note.* (See Preliminary Course, 4th Lesson, page 66.)

Now look at the measure in which we made our *a-té* pulse ( ) What is the value of the tied note? If we put a dot instead of that tied note, what will be the value of the dot? It will be a half-pulse dot, *because it stands instead of a half-pulse note.* If we rub out the tied note and put a dot in its place (*doing it*), the other half-pulse note will look very funny. We must turn its tail up (or down) so— (Let both examples be played and *taa-ed* several times.)

Now what we have to remember from this lesson is that *a-té* is written , except when it comes after *taa*, when it is generally written

We have also found that a dot has no value in itself, but takes the value of the note it replaces.

Ex. 7.—Before giving the dictation remind the pupil that *taa a-té* is generally written with the dot, all other *a-té's* with the tie; and test his grasp of the principle by giving such tests as and as well as

Always end a set of dictated measures by a whole-measure note. If the pupil knows the tune of "God

save the King" well, let him try to write the time-plan of it from memory.

Ex. 6*b* and 8*b*.—Four two-measure phrases. Notice the form of the melody in the first phrase, and compare with the second.

Use Additional Reading Exercises 3 and 4 for the new interval; 36, 11, and 12 for the new pulse. Before reading No. 12, point out that in measure 7 the second half of the *a-té* pulse is joined on to the *ta-té* pulse following. We shall often meet with examples of this. Let this measure be *taa-ed* and played before taking the whole line.

DUET 1 (MELODY).—*Tempo*, ♩=96. Explain the terms *Andante con espressione* and *poco ritenuto*. This is a little song; the pianoforte should *sing it*. Encourage the child to aim at making the piano *sing* the melody. (See "Clinging touch" in Mr. Matthay's book). Point out the two-measure figure—

| Taa aa taa *a-té | Taa aa taa aa |

Although dots are always printed close to the notes they follow we must not forget that they *belong* to the succeeding pulse or part of a pulse, except in the undivided pulse in Compound Time, or when the dot is itself a whole pulse dot. Thus the third pulse in the first measure of this melody is *taa*, and the fourth pulse is *a-té*.

DUET 2 (MARCH).—*Marcato*. The pupil reads the right hand line. There is no difficulty in this duet except the cross accent in measure four, which will be felt by a child with a good ear. Accent the time-name. *Tempo*, M. ♩=132.

SUMMARY.

1. A 3rd on the staff is the distance from one line to the next or from one space to the next.
2. *A-té* is only *tied ta-té*.
3. When *a-té* follows *taa* we usually write it with a dot.
4. A dot has no value in itself; it takes the value of the note it replaces.

Home-work.—A time-plan of eight measures, using *a-té*.

SECOND LESSON.

Ex. 6.—"So far we have been learning to read and to write musical sounds, long and short. But in music silence is sometimes as important as sound. Our ears would grow tired if there were not bits of silence now and then, to give them a *rest.* Sometimes the effect of a long silence is very beautiful; we wonder what is coming. Listen." Play the extract from the Mozart Fantasia in the "Illustrative Tunes," page 6, taking it in quaver beats, about 𝅗𝅥 = 104.)

"To find the time-name for a silence, we use an *s* instead of the *t* in the time-name for the sound. Thus, a one-pulse *sound* is *taa*, a one-pulse *silence* is *saa*, a two-pulse silence *saa aa*, and so on."

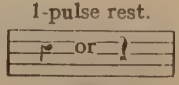
Illustrate with 𝅗𝅥 𝄽 | 𝅗𝅥 𝄽 *taa saa* | *taa saa;* 𝅗𝅥 𝄻 | 𝅗𝅥 𝄻 | *taa aa saa aa*, etc. Then play similar examples as ear-exercises, letting the pupil answer back with the time-names.

Now play the March or the Minuet, Ills. Nos. 8 and 9 in the "Illustrative Tunes," and let the pupil beat and listen for silences of one pulse, two, three, and four pulses.

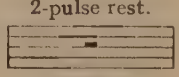
In playing these examples the teacher must be careful in her use of the pedal. The silence, like the sound, should come *on* the beat.

As we have signs for sounds we must also have signs for silences. The signs for silences are called *rests;* a very good name for them.

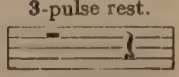
We have two signs for a silence of one pulse. They are—



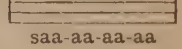
For a silence of two pulses, the sign is a little block lying *on* a line—



A two-pulse and a one-pulse rest give three silent pulses—



A four-pulse rest is a little block *under* a line—



N.B.—The foreign crotchet rest is less likely to be confused with the quaver rest; but as the pupil must know both, and as the English rest is much easier to make, I would always use it in dictation, and even in copying the barring exercise. It is generally used in MS. music.

Before giving Ex. 6, question on the use of the dampers, and *what happens inside the piano* when we allow the key to rebound after being held down. If the pupil clearly understands that we can only get silence at the right moment by letting the damper fall on the string at that moment his treatment of rests will be more accurate.

Ex. 6.—Question on the rests and the time-names. Although the rest occurs on the first pulse of the measure, the sense of rhythm must not be lost; therefore, let the first pulse, *saa*, be said more loudly than the other pulse names in the measure, the player's hand quitting the key on the up-beat as he says *saa*. Pattern the movement. When counting, let the key rise on "one," marking the accent. The same applies to Ex. 8. When the rest comes on a weak pulse, as in next lesson, *whisper* the *saa*.

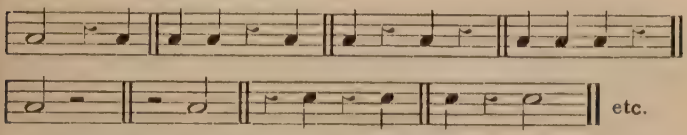
Ex. 6*b*.—Last measure | Taa aa saa aa. Now that we are using rests, there will be a tendency to "let go" too soon. *Train to the habit of letting the key rise precisely as the rest-name is said.* The time-names are a great help in securing accuracy of duration.

Ex. 7.—Time Dictation. In some pianos of the school type the action of the dampers is faulty, and absolute "silence" does not result when the key rises. This has sometimes caused difficulty in giving ear-tests containing rests. Under such circumstances the ear must be taught to distinguish between the full resonance of the sound while the digital is held and the shadowy echo heard when the hand is lifted. Even with imperfect dampers a child who listens carefully can hear a difference between (*taa aa*) and (*taa saa*).

Beat with the foot when giving a dictation. When

rests are introduced accent is very important, but the bell of a metronome is likely to distract the attention from the fact that on the strong pulse there may be silence.

The rest being a new experience, give easy combinations at first, such as—



gradually introduce *ta-té* and *a-té* pulses.

Ex. 8*b* is rather easier to play than 8*a*, because the hand comes down on the same sound after the rest. In 8*a* another finger has to be got ready while the hand is raised, and when playing without looking down this makes a difference. Therefore, take 6*b* and 8*b* before 6*a* and 8*a*.

Supplement these by some Additional Reading Exercises, these giving a little more practice in the new interval before taking the duets. Nos. 1, 33, 34, 37, and 31 are suitable here.

DUET 3.—This is a favourite duet. Explain *Cantabile.* Ask "What is the name for the second pulse in measures 1, 2, 5, and 6." Form: Two two-measure phrases, each ending on the third pulse. The fourth pulse of measure 4 is a passage leading to the repetition of the first phrase. A one-measure phrase, twice repeated (with variation of accompaniment), and a little closing phrase of two measures Notice how the melody of the one-measure phrase is anticipated in the 4th pulse of preceding measure, the strong accent being "thrown back," as it were, from its proper place. *Tempo*, about M. 76.

DUET 6.—Duet 6 may be taken after No. 3, leaving No. 4 till the pupil has had some further practice in reading "silences," and preparing the interval of a 3rd during the silence. Duet 6 is a Minuet, an old English dance in three-pulse measure. Play it gracefully, about M. 108, with well-marked accent. It may be effectively repeated (without stopping) *pp*, with a *crescendo* on the last four

measures. In measure 3 we find *a-té* following *taa*, but we cannot use a dot because a bar comes between. The pupil reads the upper line.

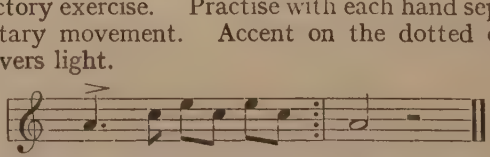
SUMMARY.

1. There are signs for silence as well as for sound. They are called "rests."
2. The time-name for a "silence" always begins with *s*. A one-pulse rest is *saa*.
3. For silence we must let the damper fall on the string at the right moment.

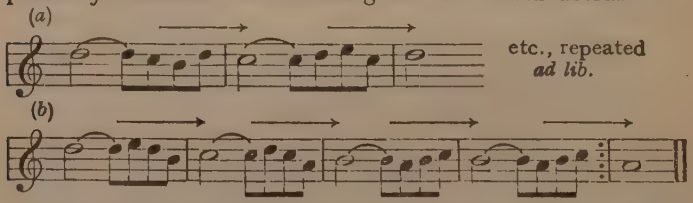
Home-work.—Sentences 1 and 2, Pupil's Book, to be barred. Remember that the pupil beats while the teacher plays these sentences. See that the beat is properly done, as in Preliminary Course. Introduce rests in an eight-measure invention.

THIRD LESSON.

Ex. 1.—Make the first measure of Duet 5 into an introductory exercise. Practise with each hand separately, with rotary movement. Accent on the dotted crotchet, the quavers light.

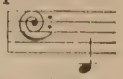
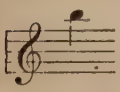
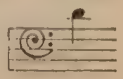
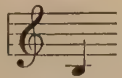
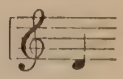
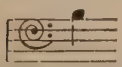


The most troublesome passage in the duet is the quaver figure of four measures at the end of the second section. Thinking of pulse-progression is a great help, and as preparatory exercises the following will be found useful—



the weight ceasing at once after reaching the strong pulse

in each measure. When these are put together in the continuous quaver figure the slight weight needed at the beginning of each pulse must also come off at once. The whole difficulty of this and similar passages is caused by continuous arm-weight.*

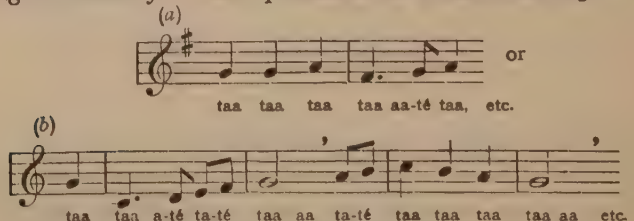
Ex. 2.—Two new sounds are added to each portion of the staff. Let the teacher play the sound  and the child think how it should be written. Teach  in the same way. The other two notes  and  are but different ways of writing  and  They are the spaces above and below Middle C. (See 5th Lesson, Preliminary Course, page 70.) A bright child may ask "Why use the middle C line when the other way is easier?" Explain that we sometimes want to play sounds belonging to the bass staff with the right hand, and *vice versa*, and if the notes to be played with one hand are kept together they are easier to read. We push the staves apart to leave room for this arrangement.

Ex. 3.—Give plenty of practice in writing these sounds both ways. The new sounds of this lesson I should describe as "*under* the first added line *below* the staff;" "*over* the first added line *above* the staff," "over middle C," "under middle C," these last being the same as "under the E line" and "over the A line."

Ex. 6.—No new pulse-division. Ex. 6*b* and 8*b* are easier than 6*a* and 8*a*; take them first. In last lesson we had silence on the strong pulse, sound on the weak; here we have the reverse; whisper the *saa*. Notice also two "*ta-tés*" joined together (6*a* and 8*a*, measures 2, 4, and 6).

* See page 24 of Mr. Matthay's "First Principles."

Ex. 7.—So far the dictations have been given measure by measure, and monotoned. We may now begin to exercise the pupil in carrying more than one measure at a time in his memory. As a preliminary, let him *taa* back, without writing. If the child can sing let him sing the melody of each phrase *to the time-names, e.g.*—



If he has no voice-control he must monotone.

Note.—When time and tune are combined we can carry longer passages in the memory. On the other hand, we must remember that to listen to a tune and think of the time only involves a process of *abstraction* which may be beyond a child of seven. We can but test the pupil. If he cannot do it we must for the present continue to monotone the tests; but the fairly musical and intelligent child will be helped rather than hindered by hearing his time-tests in tune-form.

Additional Reading Exercises.—These, having been added after the book was complete, are graded as to Step, but not as to the Lessons within the Step. Take those of this Step in the following order after Lesson 3. Nos. 45, 49, 13, 15, 20, 19, 44, 50, 31. In Nos. 3, 5, 14, and 43 there is syncopation; point out that though no sound is struck on the third pulse we must not lose the feeling of accent; therefore, have the third pulse *said* with a medium accent while the finger holds the sound. There is a kind of superstition that syncopation invariably means a transfer of the accent from a strong to a weak pulse. This is not so. Exs. 3, 5, and 14, for instance, are better with the bar-accent retained. On the other hand, No. 43 called for a stronger accent on the 2nd pulse than on the 1st; and in Nos. 19, etc., the 3rd pulse in measures 1 and 2 should be stronger than the 1st pulse. It is a matter of feeling rather than rule. Nos. 27, 32, and 28 begin on a weak pulse. We may now explain this more fully. "When

a phrase begins on the 3rd pulse of a measure it generally ends on the second pulse of some other measure." Show how the odd pulses at the beginning and end of the phrase make a complete measure. When tunes begin on a strong pulse, we call it Primary measure; when they begin on a weak pulse, it is Secondary measure. In No. 27 the child may not feel the need of a "breathing-place" after the C in measure 4. He will understand it better if the two phrases are set to words, as like each other as possible, and sung. For example—

Good- | night,—good- | night,—good- | night,—I am | sleep-y.
Good- | night,—good- | night,—'tis | time —to go to | bed.

In Nos. 35, 42, 41, 16, 23, 21, 24 (take them in that order) we find silence on the strong pulse; none the less is it necessary to mark the accent by *saying* the *saa* firmly. It will be found that doing this will make a sensible difference in the case with which the exercise is read. (See Lesson 3, Step 1.)

The pupil may need a little more help in the mental preparation for playing these sentences, which become more difficult as material accumulates. Look over each, and direct attention to any place where the player will be likely to stumble. It may, if necessary, be *taa-ed* aloud, teacher pointing and pupil beating time, and then *taa-ed* mentally while teacher points; but encourage the wish to do without help, and aim at ever-increasing independence in sight-playing.

Duet 4.—A Boléro is a Spanish dance in three-pulse measure. The pupil's part is easy, and can be played, alone, at sight after a little talk about the repeats and the places where the rest comes into the interval of a 3rd. The teacher should play it softly at first, gradually increasing the tone as the child grows accustomed to the dancing rhythm. *Tempo*, ♩= 100.

Attention to the pulse-progression (weak to strong) will make a sensible difference to the performance of this duet. The pupil's part should be marked :—

Duet 5.—Hungarian Dance. The pupil reads the left-hand line. Although this is marked *Allegro vivace*, I would keep it rigorously at ♩=112 until it is not only played straight through without stopping, which may be very soon, but until the phrasing and expression have been thoroughly developed, and every mark obeyed by its appropriate tone or movement. The spirit of the piece is so bright that the *tempo* will gradually adjust itself, but as it is quite effective at ♩=144 *if well phrased*, I would make this, or 160, the maximum speed.

The time-names can be made a very useful help to phrasing, by the way in which they are spoken. In this duet, for instance, we get the effect we want in measures 4 and 5 by saying the *taa's* very short when the notes are marked *staccato*, and strongly on the syncopated accent—

| *taa ta-té ta' ta'* | *ta'* taa *aa saa* |

In second part, measures 3 and 4—

| *taa a-té ta' ta'* | *taa aa ta' saa* |

Hitherto the "form" of our little duets has been very simple, containing only a first part and second part, with sometimes a repetition of the first part. This Hungarian Dance is a little more advanced, though it is very easy to analyse.

The first part is a sentence of eight measures, which divides into two four-measure phrases exactly alike in rhythm though not in interval. This first part is repeated, and the second time it is joined by a *ta-té* pulse to the second part, which also divides into two phrases of four measures each, the second being a running *ta-té* figure. And now we find a third part to our piece, in which a four-measure phrase (*play it*) is four times repeated, each time with a different accompaniment. The fourth time, however, it ends with the figure | *taa a-té ta-té ta té* | *taa*, which is imitated in the teacher's part, and again repeated in the pupil's. Then comes a descending *ta-té* passage in the bass leading to a return of the first and second parts, without repeats; and finally we have a Coda of seven measures, consisting of the very first

"figure" of all, four times repeated, and followed by closing chords.

In what key is the first part?..... The second part? The first phrase of the second part is in C major, but the child will perhaps not feel the return to the minor in the running passage until he is sufficiently familiar with it to be able to listen to the teacher's part and take in the effect of the whole. This is too much to expect from a little child if he is not exceptionally musical; the teacher should therefore point out this change. In what key is the third part?..... This is very decided, and the keytone should be readily recognized, as also the return to the minor with the return of the first part.

Continue the barring exercises and inventions.

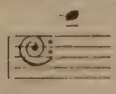
Begin to teach the ♯, ♭, and ♮ in preparation for solos with accidentals.

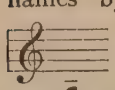
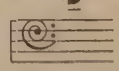
SUMMARY.

1. When *saa* comes on a strong pulse it is better to say it out loud in reading.
2. When *saa* comes on a weak pulse it is better to whisper it.
3. When tunes begin on a strong pulse they are in Primary measure; when they begin on a weak pulse they are in Secondary measure.

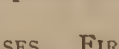
FOURTH LESSON.

BORROWED LINES.

Ex. 2.—It is very important that the unity of the great staff should be kept constantly before the child's mind; therefore I make a distinction between the "*added* leger lines above and below the great staff, and the *borrowed* leger lines" between the five-line staves. For when we write or  we do not really *add* anything to the staff, but we may be said to *borrow* a line from one portion or the other. It is well to accustom the child, when naming these notes, to call them by the

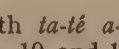
names by which he has always known them; this  for instance, being always "the A line," or top line of the bass, and this  "the E line," or bottom line of the treble.

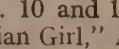
Ex. 6.—Time Lesson. Before showing Ex. 6 review the pupil's knowledge of *a-té*. In his dictation exercises he has had it in various combinations—tied to a one-pulse, two-pulse, or three-pulse note, but not tied to another *ta-té* pulse.

Syncopated Half-pulses. First Form.—Write on the slate  and let the pupil *taa* and play it two or three times. It is quite easy to read, but its mental effect makes it less easy to recognize when heard. So it is well to give some practice now in reading *ta-té a-té* in this simple form, that its syncopated effect may become familiar before we give it in an ear-exercise.*

* What I have said on page 112 about syncopation applies here. Pulses, as well as measures, have accented and un-accented parts. The vowel *a* (*ah*) in all time-names represents the strong part of a pulse, and *é* the weaker part. The teacher adds to her own and the pupil's difficulties if she begins by calling this combination of two pulses *ta*-té *a*-té. Later on, when the combination is quite familiar, there will be no difficulty in transferring the accent to the second half of the pulse when necessary. It is not always necessary. For example, duet No. 7 in this Step is entirely spoilt if it is played with the accent on the *té*; while No. 8 calls for accent on the second part of the first two pulses. Teach ta-*té* a-*té*, and there is no difficulty.

Examples of tunes with *ta-té a-té* are given in the "Illustrative Tunes," Nos. 10 and 11, Polish Dance, and extract from "The Bohemian Girl," *Balfe*.

Use Additional Reading Exercises, Nos. 17, 40, and 7, and barring exercise No. 9 as home-work. Give practice in reading continued syncopation in this simple form of notation before teaching the commoner but more difficult form. Begin with 

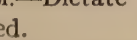
Then 

Then Then Reading Ex. No. 9. An illustrative tune for this is the Basque Air, No. 12.

Ex. 7.—Give dictations of simple and continued syncopation, like examples above, and barring exercise No. 7 for home-work.

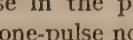
* * * * * *

Second Form.—Dictate Let it be written and played.

"You know that half-pulses are not always joined together, so that what we have just played might be written so  " (Write this beside the last, and let both be played.) "I think we can find yet another way of writing *ta-té a-té*."

Could we put anything else in the place of the two notes that are tied?—Yes; a one-pulse note ( ); so we have written *ta-té a-té* in three ways. I think the first is the best way. It is easier to read *because it shows where the second pulse begins*. But the third way is used quite as often, so we must be ready to read and write it either way.

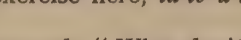
Give a dictation exercise here, *ta-té a-té* being written in both forms.

A bright child may ask "Why don't people always write  the easy way?" Probably because the other way is more quickly written—three notes instead of four. We might call it the "lazy way."

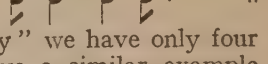
Additional Reading Exercise No. 22 is an example of the same rhythmic figure written both ways. Give this to be practised as home-work. Compare Ex. 39 with 40.

Exs. 6*a* and 8*a* may now be taken, and Duet 7.

* * * * * *

Write or dictate  and have it played.

Question on how to write it another way. The pupil knows that the two tied half-pulses can be written as one

whole pulse. Write a whole pulse note under each pair of tied half-pulses, and show that this *leaves a half-pulse note at either end* of the measure. 

Notice that by using this "lazy way" we have only four notes to write instead of six. Give a similar example with a four-pulse measure.

Now let the pupil write on the slate a line of *ta-té* pulses, and tie them all—

etc.

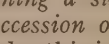
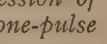
Underneath each pair of tied half-pulses write a one-pulse note, leaving a half-pulse note at the beginning and end—

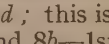
etc.

Let both lines be played and *taa-ed* till the pupil feels that the first part of the one-pulse note represents the sound *played*, and the second part the sound *held*. He will see also that *any measure containing a succession of a-té pulses will be represented by a succession of one-pulse notes with a half-pulse note at either end;* this is a memory help. In illustration, show Ex. 6*b* and 8*b*—1st, 5th, and 7th measures. Additional Reading Exercises, No. 10, 5th measure; No. 25, 1st, 3rd, and 4th measures; No. 48, first four measures.

Give Exs. 6*b* and 8*b*.

These lessons on *ta-té a-té* are further examples of beginning with the sign, through modification of the sign getting the name, and through the name the new *thing* we want to teach. In all cases of modification of known pulses this order can be followed.

But an entirely new *kind* of pulse, such as  

or  must be presented first to the ear; that is (*a*) the thing itself, (*b*) its name, (*c*) its symbol, or picture.

For practice in reading, compare Additional Reading Exercises 7 and 8, and let both be played. Similarly, 9 and 10, 17 and 18, 39 and 40.

For the difficult form alone, without preparation in the simple form, Nos. 29, 26, 46, 47, 25, 48.

Do not confine the reading to this new material. The other numbers, which deal with dots and rests, should be used alternately with the syncopated exercises.

Ex. 7 (Dictation).—Give an easy measure, to get the time established in the ear, before introducing the more difficult pulse-divisions, *e.g.*—

Let each rhythm be written in both forms, the simpler first. Later on, let the pupil express what he hears in either form, giving preference to the more difficult for practice in using it.

Duet 7.—Let this be carefully *taa-ed* before playing. Point out that Part I (to the double-bar) is a repetition of the same two-measure rhythm—

| *ta-té a-té a-té* | *taa aa taa* |

and notice the slight change in the time in Part 2 (measures 9-10 and 11-12, with the return to the original ending in measure 14. Notice also that measures 13-14 and 15-16 are an exact repetition of measures 5-6 and 7-8. With this preparation the duet should be played through. Pupil reads the lower line. *Tempo*, ♩=80.

Duet 8.—In measure 6, remember that the dot belongs to the second pulse. "What is the time-name for that second pulse?....." Same in measures 8 and 11. *Tempo*, ♩=72.

Sentence 9, page 12, to be barred as home-work, and *ta-té a-té* introduced into the rhythm invention.

SUMMARY.

1. We can borrow lines from one part of the Staff to make the other part bigger.
2. *Ta-té até* is the time-name for two *taté* pulses tied together. There are two ways of writing it.

Review the work of the Step for the examination, testing in all the requirements, practising duets, etc. Some of the Additional Reading Exercises will have been used as studies—*i.e.*, *practised*. Exclude these from requirement 9.

Use the memory test suggested on page 100. There are now sixteen duets to recognize by name.

SECOND STEP EXAMINATION.

TECHNIQUE.

1. Satisfactory playing of any exercises that have been given by the teacher.

PITCH.

2. LOCALITY.—(*a*) Ten lines or spaces, bass and treble, to be named and played. Marks for quickness.

(*b*) Ten sounds written from dictation, bass and treble, Marks for quickness.

(*c*) Like *a*, on any other 5-line staff.

(*d*) Like *b*, on any other 5-line staff.

3. INTERVAL.—One line treble and one line bass from any of the Lessons.* Marks for playing straight through. About M. 108.

4. EAR-TEST.—Tonic Sol-fa, according to the pupil's work.

TIME.

5. Two reading tests in Time alone (like Ex. 6), six or eight measures each, including rests, continued half-pulses, and syncopation. Marks for playing straight through.

6. EAR-TEST.—(*a*) Recognizing the measure of tunes played. (*b*) A dictation of four measures in 3-pulse and four in 4-pulse measure, to include the work done in Step 2. Marks for correctness and readiness in reply (see requirement 6 in First Step Examination).

To the teacher. When preparing a test for No. 6 do not aim at imitative phrases, but let each measure be different. Play the first measure three times as a test in "What kind of measure?" This applies to all dictations.

7. A sentence chosen by lot from 2nd Step, to be copied and barred. Marks for correctness and neatness.

8. To make a time-plan of four measures, with dots and rests, and one of four measures introducing *ta-té a-té.*

* A child with a quick eye may by this time be reading 5ths, using the separate interval exercise book. Test according to his work.

SIGHT-PLAYING.

9*a*. Any three of the Additional Reading Exercises chosen by lot. Give time to look over, and marks for playing straight through.

(*b*) A test, by lot, from the Two-hand Reading Exercises,* First or Second Step.

PERFORMANCE.

10. Duet 5, and a bass one chosen by lot. Marks for correctness of interval and rhythm, for interpretation and for *Tempo*. Solos.

FORM AND EXPRESSION.

11 and 12. As in 1st Step Examination.

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* See new and enlarged edition, in which the intervals up to a 5th are used with 1st Step time.

THIRD STEP.

FOURTHS. QUAVER RESTS. SEMIQUAVERS IN VARIOUS GROUPINGS.

FIRST LESSON.

Ex. 2. LOCALITY.—Here we have, on the two staves, sounds alike in pitch but written differently.

Ex. 3.—Give practice in writing sounds in two ways, using "borrowed" lines.

As soon as the child is quite sure of the Staff itself proceed with the leger lines and other Locality exercises (see Section II of the Third part of the book.)

Ex. 4. INTERVAL.—The child has now three sorts of intervals to recognize. He knows how to find a fourth and how to finger it; he has to learn what a 4th looks like on the staff. The interval is "from a line to a space, skipping a line;" or "from a space to a line, skipping a space." Let him look over the exercise and point out where the notes move by a 4th up or down. Then play. He must not look at his hands, but find the interval by its size and fingering.

Question on the outside letters of the group. What is a 4th above C, below G, etc., and give the visualizing exercises as suggested on pp. 84 and 85.

Ex. 6*a*.—New matter introduced, the half-pulse silence. Give the lesson and dictation before showing Ex. 6*a*.

"Listen with eyes shut. What does this say— ? ..... Write it..... Listen again carefully. Can you hear any difference?— ?".....

Much depends on the damping of the piano. If the child can hear no difference try this way—

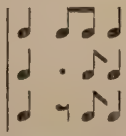
"Look at what you have written; do I play it right? (Play it first time with the dot)..... Look again and listen." (Play it with the rest.)

With eye and ear on the alert, the difference is generally detected. Play the illustration again, asking "What did I do?" and let the pupil in his own words describe what happened; then help him to formulate his description—"there was silence in the place of the dot," or "the first sound did not sing on."

Now we must learn the sign for a half-pulse silence. There is so little difference in shape between an English whole pulse and a half-pulse rest, that great care must be taken not to confuse them. The only difference is that the whole-pulse rest has its crook to the right, and the half-pulse rest has its crook to the left." (Write both, and let the child copy.)

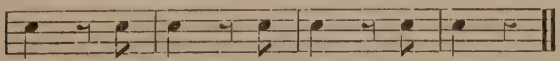
"If we write a half-pulse rest instead of the dot in our first example (*let the pupil do it*) we have a new kind of pulse. Now we must find a time-name for it."

Write the three examples underneath each other on the slate.



"What is the time-name for the second pulse in No. 1?..... And in No. 2?..... And in No. 3?" ..... See if the pupil can evolve the new name, *sa-té*, from his experience with *taa* and *saa* in last Step.

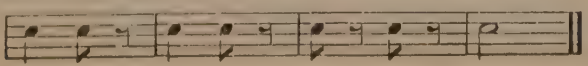
Write on the slate the following exercise—



(1) Let it be *taa-ed*, whispering the half-pulse *sa;* (2) Played several times, till sound and silence come precisely at the right moment; (3) Copied into practice-book for home use.

* * * * * *

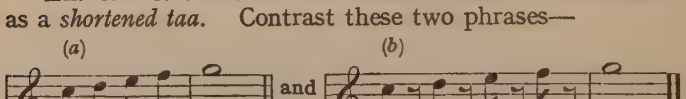
"Sometimes the *first* part of the pulse is sound and the second part silence. How should we write that?..... Let us write several.....



What would the time-name be?..... Point and *taa* the example written..... When we see a rest what must the hand do?..... Let the key fly up. And why do we do that?..... To let the damper fall on the string.

Now see if we can play what we have written. *Listen* well, that sound and silence may come at the right moment.

Ex. 6.—In this note the effect of *ta-sé*. It is heard as a *shortened taa*. Contrast these two phrases—



"There is a 'lazy way' of writing *ta-sé*. If we put a dot over the heads of those *taas* (*doing it*) the effect would be like example (*b*)." Refer to examples in duets of Step 2.

Ex. 7.—Give dictations with *sa-té* and *ta-sé*.

Ex. 8.—*Ta-sé* is very often the last pulse of a phrase, whatever its place may be in the measure. See 8*a*, 4th measure, 8*b*, 2nd measure; and let this be noted whenever it occurs in the Reading Exercises or Duets.

Sa-té is very often the *last* pulse of a measure, the *té* being the *first* note of a phrase. If this happens quite at the beginning of a tune, only the *té* is written. (Show Ex. 8 of Lesson 3, examples of both cases.) It would be much better if the whole pulse were written always, but musicians choose the "lazy way."

This use of *sa-té* is a little difficult for a child to understand; it can best be taken in by being constantly *noticed* when it occurs.

Tunes 15 and 16, Barbara Allen and Winds of Autumn, in the "Illustrative Tunes," illustrate these pulses and their use.

Take Additional Reading Exercises 15 (right hand) and 12 (left hand) as studies of *sa-té* and *ta-sé*. When one of these is used as a study let it be practised daily, *taa-ing* it. The half-pulse sound in *ta-sé* is not usually given its full value, because the phrase ends more gracefully

if the last note is played with a "floating off" hand-movement. See that this is nicely done in measures 2 and 6 of Exs. 15 and 12, and study it further in No. 11, practising hands separately, and then together, two octaves apart. Illustrations of *sa-té* and *ta-sé* will be found in Nos. 16, 47, 13, 14, 3, 32.

The teacher is reminded to have the phrasing marked by the pupil in all the Reading Exercises. The breathing places may be more easily felt if the teacher plays the sentence (after it has been read, of course), and allows the pupil to listen.

DUET 1.—Play this softly but with singing tone. Float off on *ta-sé*. Hear the gentle "Good night" twice repeated at the end. The phrasing is easy. *Tempo*, ♩=50.

The Tonic Sol-fa pupil may be able to follow the change of key which takes place after the first eight measures; not by finding the new key-note, which does not occur in his part, but by noticing that the F in measure 9 has no longer the effect of a key-tone, but is an unmistakable *fah* going to *me*.

DUET 2.—Play with well-marked rhythm, and note the sudden change from *f* to *p* at measures 4 and 8. Let the first pulse of each measure be held firmly for its full value.

N.B.—There is a tendency (more on the part of teachers than pupils) to "double dot" the crotchet in this duet. The time-name, *a-té* should prevent this, giving the exact rhythm. *Tempo*, ♩=144.

Sentence 1 may be barred as home-work.

As the pupil's knowledge accumulates, his practice takes more time. The inventions may be left off, as their immediate object—the illustration of rhythmic design—should be understood by this time. One may be given occasionally as home-work.

SUMMARY.

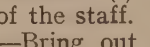
1. A half-pulse rest is made like this (𝄾).
2. When the first half-pulse is silence and the second half sound, the time-name is *sa-té*.
3. When the first half is sound and the second half silence the time-name is *ta-sé*.
4. *Ta-sé* is like a short *taa*.

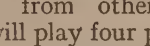
SECOND LESSON.

Ex. 1.—The pupil who has made progress with the Interval exercises, and is reading 6ths and 7ths, can now use several exercises in which the hand, by means of expansions and contractions, travels over the keyboard without passing the thumb. (Plaidy, Germer, and other books.)

Ex. 2.—(*a*) The same sounds differently written. Same names. (*b*) Notes similarly placed, bass and treble. Different names. (*c*) Notes in same position at opposite extremes of the staff. Opposite names.

Ex. 3.—Bring out the same relationships.

Ex. 6.—New matter introduced; quarter-pulses. We divided whole pulses into halves. Sometimes half-pulses are again divided, and then we get quarter-pulses. (Illustrate from other things halved and quartered.) "Now I will play four pulses; tell me if you hear anything new." (Play some measures *without* anything new, to sharpen the attention and sense of expectancy.) Then play  Something new will be detected in the 3rd pulse. "Listen again. *How many* sounds did you hear in that 3rd pulse? (Repeat illustration.)..... When we hear four sounds in a pulse we say the pulse is divided into *quarters*."

"The time-name for a pulse divided into quarters is *tafa-téfé*. You remember that the first (stronger) half of a pulse is always *a*, the second (weaker) half always *é*. (Run over the names of the divided pulses, *ta-té*, *a-té*, *sa-té*, *ta-sé*.) "The name for each half of the pulse is divided into two parts by putting in the letter '*f*'; thus the first half becomes *tafa* and the second half *téfé*. Listen while I play the same measure and you will hear it say *taa ta-té tafa-téfé taa*. (Repeat illustration.) Listen again; in which pulse do you hear *tafa-téfé* now? ..... And now?"  etc. Give similar tests, asking for the time-names for the whole measure. "What does it say?"

Tunes with *tafa-téfé* in the "Illustrative Tunes," Nos. 17, 18, 19, part of Huntsman's Chorus (Weber), Mermaid's

Song (Haydn), Cossack Dance. Notice that the *taʃa-téʃé* pulse does not sound complete in itself; it wants very much to run on to the strong part of the next pulse; so when we see a *taʃa-téʃé* pulse we must take care to have the next pulse ready.

"Now we must learn to write *taʃa-téʃé*. When we turned whole-pulse notes into halves we joined them together with one line or wrote them separately with one tail Quarters are joined together with two lines or written separately with two tails Let pupil copy. In pianoforte music they are generally joined."

Ex. 7.—Give a dictation in two-pulse measure, not to confuse the ear with too many divisions at first, *e.g.*, or

N.B.—Remember to count a time-measure before dictating a measure, and to beat while playing the test.

Ex. 6*a*.—Now look at Ex. 6*a*. How many times do you find quarters, or *taʃa-téʃé?* How many times halves or *ta-té*. Prepare Ex. 6*b* in the same way.

Ex. 8*a*.—As the quarters move only by seconds in this lesson the pupil will not find them very difficult.

Ex. 8*b*.—Point out the fourths before playing. Let the phrasing be carefully considered.

For practice in reading *taʃa-téʃé* use Additional Reading Exercises Nos. 1, 2, 17, 18, 19, 20, 38, 48, 50, 39. Let 39 be practised, always *taaing* aloud.

The pupil should be reminded when mentally *taa-ing* these exercises to imagine the strong-pulse names *said* more loudly than the others in the measure. The mental realization of *accent* will greatly help the reading of these time exercises, some of which would be very difficult if we were depending upon counting, though all are within the powers of the pupil who uses the time-names.

Duet 3.—Omit the *acciaccatura** when reading, and take slowly at first, about ♩=54. Pupil reads lower line.

* The easiest way to play an acciaccatura is to put down both keys together, and let the one represented by the small note be immediately released while the other is held.

Let him notice on second page, second score, the figure in third measure repeated a degree higher in next measure. Also in last score point out the resemblance and difference between measure 1 and measure 3. Rotary movement is a great help here. Practise hands separately. Work up to *tempo* ♩=100 gradually.

DUET 4 (*a* and *b*).—While Duet **3** is in practice for speed, with the new difficulty of the *acciaccatura*, take these two little duets, which contain no difficulty of rhythm, and are played at very moderate *tempo*, about ♩=100. They are two short examples of the Canon, a composition in which two or more parts have the same melody, but begin after each other. Let the pupil examine these little duets, and notice that in No. 4*a* the treble part begins half a measure sooner than the bass, but that the intervals are precisely the same in both parts, C, B, A, C, being answered by F, E, D, F—*i.e.*, a fifth below. In 4*b* the bass starts first and is imitated at the half measure in the fifth above. Let the child learn both the treble and bass parts of these canons. If he does not think them pretty as tunes, he may at least learn to admire them as inventions.

SUMMARY.

A pulse containing four sounds (quarters) is called *ta-fa-tē-fē*.

Sentence 3, page 11, may be barred as home-work.

Give dictations in *secondary* measure, *i.e.*, beginning on a weak pulse, as well as in *primary*, beginning on a strong pulse. For time-dictation in tune-form the Additional Reading Exercises can be used, also phrases from the Illustrative Tunes.

THIRD LESSON.

Ex. 2.—Direct attention to the notes marked * at the change of clef. Same pitch and place on keyboard, though far apart on paper.

Ex. 3.—In dictating give plenty of practice in writing the same pitch in different ways, bass and treble, as in

Lesson 4 of Step 2. Also see note on Exs. 2 and 3 in 1st Lesson, Step 2.

Ex. 6.—The rest of the pulse-divisions of this Step ar modifications of *tafa-téfé*, and should be taught by com parison with it. In this case we find a parallel in *a-tè* as a modification of *ta-té*.

Dictate ..... "Without writing a new measure, can we change that to this?"..... (Play) ..... Refer back to Summary of 1st Lesson, Step 2. "*A-té* is only.....?"

Dictate "Watch the example, and listen. (Play)..... What did I do?..... How can we show that in writing?..... What will the time-name be?..... Play and *taa* it..... *Afa-téfé* is only.....?"

Play No. 20 "Illustrative Tunes," Spring Song (Mendelssohn), to illustrate the effect of *afa-téfé*.

Now take Ex. 6*a* and examine it. "How many *afa-téfé* pulses do we find?..... How many *tafa-téfés?* ..... How many *ta-tés?*..... How many *a-tés?*"..... "In what sort of measure is Ex. 6*a*?..... Beginning on?..... Where is the other half?..... Then we must count before starting 'one, two, *sa-té*.'"

In *taa-ing* this exercise see that in the 2nd and 6th measures the tied pulse is named with the usual accent, to preserve the sense of rhythm. This materially helps the playing.

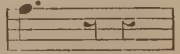
Ex. 7.—Give dictation, introducing these new pulses

Exs. 8*a* and 8*b*.—Question on the time-name for the pulse *after* the *afa-téfé* pulse, to prevent "stopping to think" and breaking the rhythm.

For further illustration of *afa-téfé* use Additional Reading Exercises 6, 21, 22, 23, 24, 41, 30.

Safa-téfé may be taught here as a modification of *afa-téfé* and the quarter-pulse (semiquaver) rest introduced ( )

Duet 5.—This is a favourite. Omit the *acciaccatura* till the piece has been played several times In the first

measure after the double-bar (overleaf) and in all the similar measures the syncopated effect is easily secured by having the time-names *said* with the transferred accent, viz., *tafa-téfé tá-TE a-té*, the first half of the name being said *staccato* and played so. This figure is continued throughout the part. In the 8th measure of the second part notice a new division  Let the pupil

Taa *a-sé saa*

find the time-name for this before reading the duet. See that the *ta-sé* pulse in the first and last measures of last score is played with a light "kick-off" and free arm. Teacher and pupil have the same movements here. Give the child the habit of noticing musical *effects* and the movements which produce them, criticising his own playing. *Tempo*, ♩=100.

Do not teach Duet 6 at present. Keep it for the last in the Step.

No barring exercise this lesson. A rhythmic invention may be given for a change.

SUMMARY.

1. *Afa-téfé* is *tafa-téfé* tied.
2. *Safa-téfé* has a quarter-pulse rest at the beginning (𝄽).

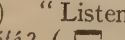
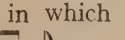
FOURTH LESSON.

Ex. 2.—Includes all the C's, D's, E's, etc., as far as the child has learnt to write them, below and above the staff. Extend these at discretion.

Ex. 6.—In teaching the next pulse-division it is easier to begin with the *name*.

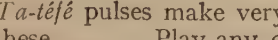
"What is the time-name for half-pulses?..... Write it..... *ta-té*. How did we make that into quarters? We divided the first half into *tafa* and the second half into *téfé*..... Write it under. Sometimes only one half of the pulse is divided. Suppose we leave the first part

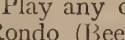
ta-té
tafa-téfé

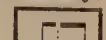
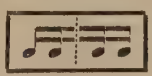
undivided, and divide the second; what would the time-name be?" Show that we should use the first half of the upper name and the second half of the lower, making *ta-téfé*, which is the time-name for a "half and two quarters." "Listen to several *ta-téfé's*." (Play *tafa-téfé* etc.) "Listen; in which pulse do you hear *ta-téfé?* ()..... And now? () Again ( )."

Ta-téfé pulses make very bright, pretty tunes. Listen to these..... Play any of these tunes in "Illustrative Tunes"— (21) Rondo (Beethoven); (22) Morris Dance; (23) from *William Tell* (Rossini).

Ear-exercises (not written).—"*Taa* back the whole of this measure"—

( etc.)

Mix with *tafa-téfé* pulses ( etc.)

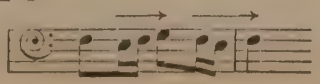
The pupil has now to learn how to write *ta-téfé*. Let him work it out himself if possible. If there is difficulty, take two little slips of paper; write on one  and on the other  Cut them in two at the dotted line, and lay the first half of the *ta-té* pulse beside the second half of the *tafa-téfé* making

Ex. 6*a*.—Point out the *ta-téfé's*. Attend to the *ta-sé* pulse.

Ex. 7.—Dictation as usual.

Additional Reading Exercises.—Illustrations of *ta-téfé* in Nos. 8, 10, 26, 5. Use 26 as a study. In No. 5 accent is very important.

In all these, note very carefully the progression—the feeling of going *on*—from the weak part of one pulse to the strong part of the next; *e.g.*, in Additional Exercise 8, measures 3 and 4—



The observation of this will show the necessity of looking ahead in reading, and do much to prevent stumbling. It is also a reminder to take weight off at the weak part of the pulse. In the illustrative tunes, especially in the Beethoven extract, this effect is very marked. Though the pulse, *as a pulse*, is *ta-téfé*, the rhythmic effect is—*téfé* TA.

ta-téfé ta-téfé ta-téfé taa

This is an example of the difference between Time and Rhythm.

Teach Duet 7 now. It should be played very lightly and prettily. Before beginning point out the resemblance and difference between measure 5 in second score (second page), and measure 2 in following score. Practise slowly at first, about 𝄽=72, until the phrasing is safe. Ultimate *tempo*, 𝄽=112. Notice the rhythmic effect, *téfé* ta.

Sentence 4, page 11, to be barred.

* * * * * *

"The *tafa-téfé* pulse may be divided another way."

"We may divide the first half of the pulse, and leave the second undivided. What will the time-name be?" Use the same kind of processes for discovering *tafa--té* and its notation ( ), this time writing the *tafa-téfé* above. Here we have two quarters followed by a half. Listen to several *tafa-té* pulses." (Play etc.) "In which pulse, etc.," as above.

tafa-téfé

ta-té

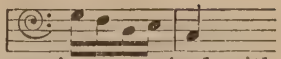
N.B.—Do not give the symbol until the ear readily distinguishes the "patter" of the time-names.

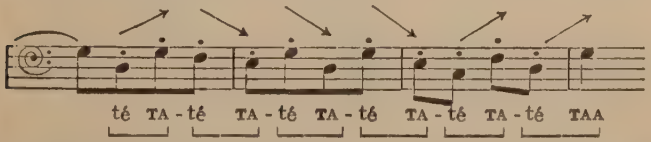
Illustrate with "Illustrative Tunes"—(24) Bohemian Air; (25) Kermesse, *Faust* (Gounod); (26) Part of Huntsman's Chorus (Weber).

Dictation as before, and Exs. 6*b* and 8*b*.

Sentence 9, page 11, to be barred.

ADDITIONAL READING EXERCISES.—Illustrations of *tafa-té* in Nos. 27 (Study), 4, 35, 45, 49.

DUET 8.—Make the figure  at the end of the duet into an exercise, practised with separate hands, before taking the duet as a whole. Let the quavers in measures 2, 3, and 4 of the last line be mentally grouped in this way—



The rest of the duet is easy.

Examples of various modifications of these pulses will be found in the Reading Exercises.

Of *a-téfé* (*ta-téfé* tied) in 7 (measure 5), 25, 28 (Study), 40, 43 (Study), and Unbarred Sentences 5, 2, 6, 8.

Of *afa-té* (*tafa-té* tied) in 42 (Study).

Other modifications, easily understood by comparison with *safa-téfé* (last lesson) are *sa-téfé*, in Nos. 36, 44 and 46, and *tafa-sé*, the "Scotch snap," in No. 37. In Nos. 36 and 44 the rhythmic effect *téfé* TA, is very marked. These and 37 treat as studies.

Other examples in the Unbarred Sentences, any of which can now be used. Sometimes a phrase begins on the last half of a *tafa-téfé* pulse, *téfé*. Examples of this in Reading Exercises 29, 31, and 36.

SUMMARY.

1. *Ta-téfé* is a half and two quarters (♩♫).
2. *Tafa-té* is two quarters and a half (♫♩).

FIFTH LESSON.

(Formerly 1st Lesson of Fourth Step.)

EX. 4 (INTERVAL).—The finding of a 5th is easy, and there is only one fingering. Show that a 5th on the staff is from a line to a line, skipping a line, or from a space to a space, skipping a space. (Preliminary Course,

4th Lesson.) Question, as before, on the outside letters of the group, and give the visualizing exercise.

Ex. 6.—As a preparation for the next pulse-division, review and put in order the pupil's knowledge of dots and their value.

Write on the slate these three examples, without bars—

(*a*) (*b*) (*c*)

Let them be played, counting. Count eight in (*c*).

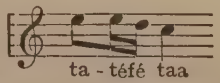
Tie the 2nd sound in each example—

(*a*) (*b*) (*c*)

Let them be played and counted as before.

"What is the time-name for the 2nd pulse in (*a*)? ..... Can we write it any other way?..... What is the value of that dot?" (Get the reply *in full*—"It is a half-pulse dot, because it replaces a half-pulse note.") "If we replace the tied note in (*b*) by a dot, what sort of dot will it be?..... Why?..... And in (*c*)?....."

"Listen to this figure and tell me the time-names." (Repeat it several times.)



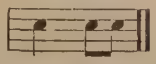
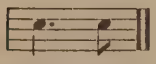
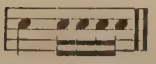
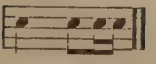
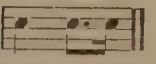
"Write it. Suppose we do not want to strike the E a second time, but wish to hold it. What might we do?" We might tie it.

"What is the time-name now? *Ta-téfé* becomes *ta-éfé*." Play it several times, with its time-names.

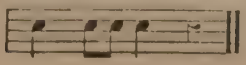
"Can you think of any other way of writing the pulse? ..... What will be the value of this dot?..... What kind of note does it replace?..... Therefore it is a.....? Quarter-pulse dot. Play *ta-éfé taa* from both forms. Listen to both. You can hear that the time-name is the same. It *says* the same rhythm. We have now two ways of writing *ta-éfé*, but this is the way we shall most often see it in pianoforte music.

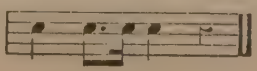
Remember that the dot belongs to the second part of the pulse."

"And now I want you to notice something about this *ta-éfé* pulse; something different from other pulses. We have noticed the tendency of pulses to travel *towards* something, a weak one going toward the next strong one, and all toward a point of rest at the end of a phrase. Every pulse we have learnt about so far is quite recognizable by itself, *i.e.*, without any other sound after it, even if it should be a weak pulse; but *ta-éfé* without another pulse after it is meaningless. Listen to what I play, and tell me the time-names for each example." The teacher will beat time while playing the following examples, the child—or children, if in class—replying with the time-names.

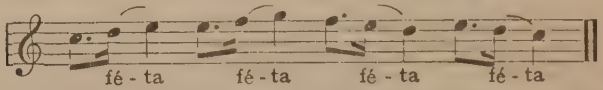
TEACHER.	PUPIL.
	..... | taa ta-té
	..... | taa a-té
	..... | ta-té a-té
	..... | taa tafa-téfé
	..... | taa tafa-té
	..... | taa ta-téfé
	..... { The pupil will probably be at a loss here.

"You will hardly recognize this last as *ta-éfé*. It sounds very like *ta-té*. But listen while I play both these *with another pulse after* each, and tell me which is *ta-éfé*."





"The second"—"Yes; there is no mistaking them in this case. The last note in the *ta-éfé* pulse sounds as if it must run on to the following pulse in this way—



"Listen to these tunes. You will find that the effect of that little weak quarter-pulse 'jumping on' to the following pulse is so marked that *ta-éfé* is very easy to recognize." Play from "Illustrative Tunes"—(27) Heart of Oak; (28) Charlie is my darling; (29) Minuet (Beethoven); (30) Bridal Chorus, *Lohengrin* (Wagner).

"Sometimes several *ta-éfés* follow each other, but we always *expect* a finishing pulse.

To illustrate this, play No. 28.

Now you see how careful we must be to be ready to play the pulse that comes after *ta-éfé* whenever we meet it."

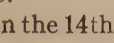
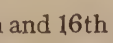
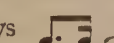
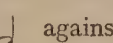
"How many *ta-éfé* pulses in Ex. 6*a*? And in 6*b*?" Exs. 8*a* and 8*b* may be used as studies for this pulse. Point out the 5ths before playing these.

Copy into the pupil's MS. book Exs. 18 and 19 from the Rhythmic Finger Exercises for home practice.

DUET 1 (ROMANCE).—The rhythmic plan is very simple, being a repetition of one four-measure phrase. Notice the *a-éfé* pulse in measure 10 and similar measures. Direct the pupil's attention to the varied accompaniment, especially to the "replies" in the teacher's part at measures 17, 18, 21, and 22, and to the little figure *tafatéfé taa aa* in measures 25 and 29 (Teacher's part), softly repeated in the measures following. There is room for much expression in this Romance, and it will reward both teacher and pupil for a careful study of light and shade and phrasing.

As the key-note does not occur in the pupil's part, he can hardly be expected to find it; but the little Tonic Sol-faist will recognize *fah me* in measures 4, 8, etc., and so discover that he is playing in key G. *Tempo*, ♩=84.

DUET 2 (FESTAL MARCH).—The only time-difficulty that the pupil will meet with here is the *sa-éfé ta-éfé* at the end of measure 16 (counting from the commencement of the march and not including the four introductory measures); and for this bit of rhythm he should be prepared by a special lesson. Play the march with well-marked accent and in moderate time. The teacher should bring out distinctly the "trumpet" figure in the left hand of measures 2, 4, 16, and 18. The triplets in the teacher's part are a foreshadowing of the rhythm treated of in the next lesson, and will accustom the child's ear to it. *Tempo*, ♩=120.

Notice that in the 14th and 16th measures of Festal March the pupil plays  against the teacher's  This requires attention to the time-name. The tendency is to play the  figure as if it were  , and the better the child's ear the more likely he is to fall into this error. He will even do it in the opening measures of the duet after hearing the triplet in the other part. Teachers sometimes do not seem to notice this, and the child is allowed to play incorrectly.

SUMMARY.

1. A tied quarter-pulse note may be replaced by a dot, which becomes a quarter-pulse dot.
2. The *ta-éfé* pulse seems to jump *on* to the next pulse.

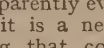
The Tonic Sol-fa treatment of this "$\frac{2}{4}$ and $\frac{4}{4}$" pulse ( ) does not commend itself to me for use in instrumental music. In Staff notation we constantly find this note-group in quite slow movements, where the effect intended would be more truly represented by . In the Tonic Sol-fa notation it would be

taa a-té

represented thus, with the time-name as above, *ta-éfé* being reserved for the lilt of a quicker movement. Now, at quick *tempo* it does not matter very much whether the quaver is dotted or double-dotted; in fact, a slight prolonging of the dotted note (and a corresponding shortening of the semiquaver) rather enhances the piquancy of this rhythm at a quick *tempo*. So the Tonic Sol-fa College altered *ta-éfé* into TAAfe as better representing the rhythmic effect. But when the movement is slow, or even moderate, the

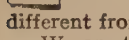
division of the pulse must be accurate, else two persons cannot play together, much less a quartet or an orchestra. And TAAfe is not accurate; it would do equally well for dotted or double dotted notes.

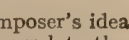
It is also a departure from the evolutionary principle on which we teach the time-names. The ease with which children grasp them and *remember* them is due to their interconnection, each new division being evolved from a preceding one; and that, too, on the definite principle that the strong part of a pulse takes the vowel *a* and the weaker part the vowel *é*, so that the pupil can himself discover the time-name for all *modifications* of a given pulse. But TAAfe is not apparently evolved from anything. From the pupil's point of view it is a new and quite separate *thing*, unconnected with anything that comes before or after. The apology for it is that it gives—approximately at least—the rhythmic effect intended. It was, in fact, the feeling that this particular note-group was more restless than others that prompted the change. It was the feeling for *pulse-progression*, though we did not then possess the term. There is another apology for it, however, which must be noted, as it arose out of a difficulty that sometimes faced the teacher of a singing class, but does not affect the pianoforte teacher so much. It is this:—

The process of preparing to read the time of a new song is usually (*a*) to *taa* it through, *i.e.*, monotone it to the time-names; (*b*) to *laa* it through, *i.e.*, monotone it without the time-names. We will suppose that this or a similar rhythm occurs (). If the teacher, instead of letting the two vowels melt into each other as they ought to do (*ta-éfé*) divides them sharply with a hard and clear-cut *é*, the pupils will do the same. The effect then is very like "a half and two quarters" ( ), and when it comes to laa-ing the exercise the class will probably sing |1 .1,1:1 .1 |1 } I believe it was chiefly to put an end to this that TAA-*fé* was invented.

This does not affect the reading of time at the keyboard. It does not matter how the pupil says the *é* if he knows that *while* he says it his finger must hold on to its key.* Consequently the dot and every part of the pulse gets its right value, whether in quick or slow time. But the pupil may have acquired the TAAfe habit in his singing-class before he comes to the last Lesson of Step 3, and then the pianoforte teacher has trouble, for if TAAfe is used in slow time (and sight *playing* must be done fairly slowly) there is nothing to indicate when the "dot" part of the pulse arrives. Then, too, the child has probably been told in the singing class to make the last bit of the pulse as short as possible—which

* It may, however—and sometimes does—have a bad effect on his dictation; for if the time-*name* is wrongly said the time-*sign* may be wrongly written.

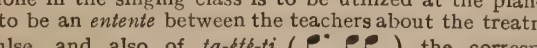
works all right in quick time—so in Duet 9 of Step 3 he plays  in every phrase. The effect is flippant and altogether different from the composer's idea.

We are trying to correlate the music in the schools, and if the work done in the singing class is to be utilized at the piano there ought to be an *entente* between the teachers about the treatment of this pulse, and also of *ta-éfé-ti* () the corresponding pulse in compound time, which is often incorrectly played.

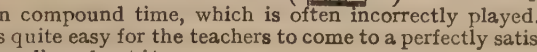
It is quite easy for the teachers to come to a perfectly satisfactory understanding about it.

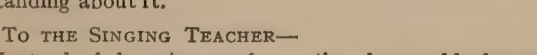
1. To the Singing Teacher—

(*a*) Instead of dumping TAAfe on the class suddenly and from nowhere, approach it gradually. Teach it in moderate time as a modification of *ta-téfé*, comparing it with *taa a-té* (as in this lesson). If using the Tonic Sol-fa notation, put a little hyphen between the dot and the comma to help the comparison—

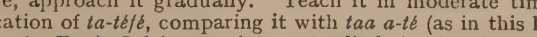


Illustrate by showing that *taa a-té* sung quickly, and *ta-éfé* sung at half the rate have practically the same effect to the ear—





(*b*) In subsequent lessons quicken the *tempo* of the time-reading exercises. Then, singing an air, such as "Charlie is my darling," show that the effect of the quick-moving *ta-éfé* pulses will be given better if instead of changing the vowel in the middle of the pulse we prolong the *a*, making the time-name *ta-afé*. Now



is practically the same to the ear as *taa-fé*, which can then be shown and used in connection with the Tonic Sol-fa charts, etc.

2. To the Pianoforte Teacher—

(*a*) Teach the pulse as in this lesson.

(*b*) Meet the singing teacher half way by modifying the time-name (when the rate of movement is quick) in the way suggested above.

It may be asked, "Why begin with *ta-éfé* if we afterwards change to *ta-afé*?" Because in deriving one pulse from another we must keep to the principle of the pulse divisions, *a é* and *a é i*. The

comprehension of the time-names depends on this. The change to *ta-afé* is only an emergency device, to meet a possible difficulty, to account for the presentation of TAAfe in the singing class, and to reconcile what may seem to be contradictory ways of teaching. It should *only* be used in quick time.

3. TO BOTH TEACHERS—

Be careful to glide from the strong to the weak vowel (*a* to *é*) without a break. If this were always done there would never have been any need for TAAfe. TAAfe has come to stay; because even if the Tonic Sol-fa College were persuaded that it is a clumsy device, it would take a generation to eliminate it from the books and charts. But if Tonic Sol-fa teachers would *approach* it in this way, using *ta-afé* as a half-way house, it would make an immense difference, both to the pupils and to the pianoforte teachers (using this sister method) into whose hands they may fall.

Give the final lesson on the dot (page 160) before beginning the 4th Step.

THIRD STEP EXAMINATION.

TECHNIQUE.

1. Satisfactory playing of any exercises chosen by the teacher.

PITCH.*

2. LOCALITY.—(*a*) Ten lines and spaces, bass and treble, to be named and played. Marks for quickness.

(*b*) Ten sounds written from dictation, bass and treble. Marks for quickness.

(*c*) Like (*a*), alto or tenor staff.

(*d*) Like (*b*), alto or tenor staff, whichever was not used in (*c*).

3. INTERVAL.*—A prepared test, according to work done. Marks for playing straight through.

4. EAR-TEST.—Tonic Sol-fa.

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* In view of the Grade I (Part I) Examination, the pupil should now be working up the Extended Staff (Diagram IV), and the reading of 6ths and accidentals, as well as the 1st Scale Course.

TIME.

5. Two reading tests in time alone (like Ex. 6), including the pulse-divisions of Steps 2 and 3. Marks for playing straight through.

6. EAR-TEST.—(*a*) Recognizing the measure of tunes played. (*b*) A dictation of four measures in three-pulse and four in four-pulse measure; to include examples of the pulse-divisions of Steps 2 and 3. Marks for correctness and readiness in reply (see requirement 6 in First Step Examination).

7. A sentence, chosen by lot, to be copied and barred. Marks for correctness and neatness.

8. To make a time-plan of four measures introducing *ta-sé*, and one of four measures with *ta-téfé* or *tafa-té*.

SIGHT-PLAYING.

9. (*a*) Any of the Additional Reading Exercises chosen by lot, except those in use as studies. Give plenty of time to look over, and marks for playing straight through.
(*b*) A test from the Two-hand Reading Exercises.

PERFORMANCE.

10. Any four duets of Step 3 chosen by lot, two bass and two treble, and any that have been studied. Marks for touch and interpretation. Solos.

FORM AND EXPRESSION.

11 and 12. (As in 1st Step Examination.)

The pupil should not begin Compound Time until his reading of Simple Time is quite safe. A pause for digestion is good, and there are many ways of giving variety to the lessons. Develop the solo playing. Revise favourite duets, improving tone, speed, phrasing, and responsiveness to the teacher's playing. Use some of the alternative duets both for sight-playing and interpretation. Pursue the First Scale Course. Time-dictation may be less frequent if the rhythmic exercises on page 12 are practised, each one being first *taa'd* and then repeated, counting, without a pause. Continue the Sol-fa Ear-exercises, and acquaintance with the modulator.

FOURTH STEP.

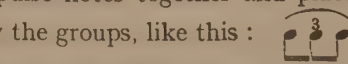
FIRST LESSON.

Exs. 1 to 5.—As usual.

THE TRIPLET PULSE.—"Pulses are not always divided into halves, quarters, etc. We very often hear three sounds of equal length in a pulse. When this is so, the pulses seem to say *ta-té-ti, ta-té-ti, ta-té-ti, ta-té-ti*, etc. Listen. (Play etc.) In a *tafa-té* pulse we hear also three sounds, but not equal sounds. How is the pulse divided in *tafa-té?*..... And in *ta-téfé?* ..... Now listen again while we contrast *ta-té-ti* with each of these. What does this say? (♩ ♩ ♫ ♩) ..... And this? ♩ ♩ ♩ ....." Compare in the same way with , and exercise till the ear easily distinguishes the new pulse. Illustrate with "Coronation March" Meyerbeer (No. 33), in "Illustrative Tunes."

"We call a pulse with three equal parts a TRIPLET. We must learn how to write triplets. There is no special form of note representing a third part of a pulse, so we tie three half-pulse notes together and place the figure 3 above or below the groups, like this: or "

Ex. 6*a*.—Let the pupil point out the triplet pulses in Exs. 6*a* and 8*a* and proceed as usual, first using the time-names, then counting. The child, unaccustomed to the effect of the triplet, would probably play the second measure—



and the perfectly even division into three may offer a little difficulty. The teacher is therefore advised to "pattern" this exercise, that the first impression may be a correct one.

Tune No. 34 in "Illustrative Tunes" gives *ta-té's* and *ta-té-ti's* in close contrast.

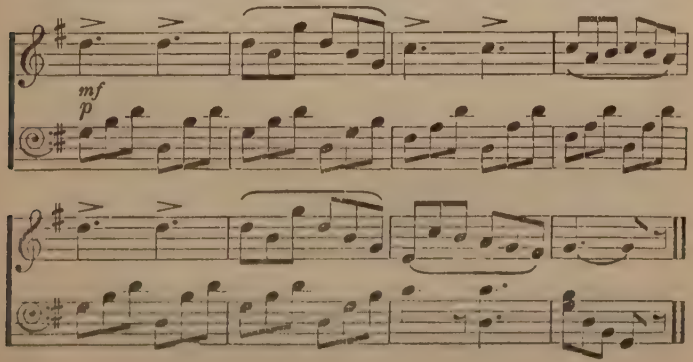
After the introduction of the *ta-té-ti* pulse, some children show a tendency to speaking—and therefore playing—*ta-éfé* as a triplet, especially in measures 2 and 4 on second page of the Festal March, where *ta-éfé* is played against *ta-té-ti* in the teacher's part. Check this habit, always reminding the pupil that *ta-éfé* is only *ta-téfé* with the second half tied, and has exactly the same rhythmic effect.

In Additional Reading Exercises, Nos. 7, 8, and 9, *ta-té-ti* is illustrated in contrast with *ta-té*, *ta-téfé*, and *tafa-té*. These require careful *listening*. Use these as studies, but do not let them be practised alone until done quite correctly several times with the teacher.

Ex. 7.—Dictation as usual. The melodies of the illustrative tunes can be used as dictation exercises as well as the monotone.

Compound Measure.—Some music contains so many of these triplet pulses, that even the one-pulse notes begin to sound to us as if they were divided into three parts, or rather as if they were held for three little beats.

The old familiar tune "Oh dear! what can the matter be?" is a good illustration of this peculiar mental effect, the imaginary triplet in the undivided pulse. Play it first with the bass, bringing out the melody and keeping the accompaniment light. Then play the melody alone.



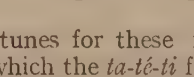
This feeling is so strong that a special kind of measure has grown out of it, in which every pulse either is a triplet or feels like one. This is called COMPOUND measure, because it is a mixture of twos and threes; in this way—we may hear *two*-pulse measure, S, *w*, S, *w*, or *four*-pulse measure, S, *w*, m, *w*, but in each pulse we seem to hear *three* little inner pulses. Illustrate by playing the same tune again, marking the *one*, *two* rhythm distinctly.

"When the pulses are divided into twos and fours the music is in SIMPLE measure. That is what we have had until now."

Now give ear-exercises in distinguishing these two kinds of measure. Prepare the pupil's mind. Let him know what he is to listen for. First, is it simple or compound—*i.e.*, does he hear *ta-te's* and *tafa-tefe's*, or does it all seem to run in *ta-té-ti's?* Secondly, how do the accents come; is it two-pulse, three-pulse, or four-pulse measure? Then put these two mental impressions together, and get the full description: "It is compound two-pulse measure, simple four-pulse measure," and so on.

In looking out tunes for these illustrations be careful to choose those in which the *ta-té-ti* figure is often repeated. One-hand illustration is not enough for these early exercises in compound measure; play the example complete, for the bass often helps to accentuate the effect.

"In this kind of measure we write the undivided pulse with a dot after the one-pulse note, to show that we *feel* that it contains three parts, and give it the time-name *ta-é-i*. It is a pity there is not a special kind of whole-pulse note to use in compound time; but as there is not we have to do without as best we can, and make one up out of two signs." This may be illustrated—



All the pulses in compound measure being triplets, it is not necessary to write the figure 3 over any of them. Illustrate by comparing Ex. 6*a*, in which *ta-té-ti* is an

exceptional triplet in simple measure, with 6*b*, which is compound measure.

Ex. 7.—*Ta-té-ti* is easily recognized by ear. Illustrate with tunes 34 to 36 in "Illustrative Tunes." In writing, the pupil must remember that in compound measure the undivided pulse requires a dot. Give only *ta-té-ti* and *ta-é-i* in the first dictation exercises. They are the foundation pulses in compound measure. In answer to the question "What kind of measure?" the pupil should henceforth specify whether it is "simple" or "compound."

Ta-é-i should be said smoothly, as one continuous sound. When the child has had a good deal of practice in writing compound measure he may use the syllable *taa* for the unbroken pulse, even in compound measure; but if there is a tendency to forget the dot, he must go back to *ta-é-i*, which reminds him of it. Here we have an example of a dot which does not belong to the following pulse, but is a part of the triplet.

Teach Duet 1.

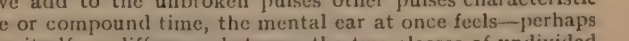
The teacher, and even the pupil, who has thus far followed the modifications of the time-names in simple pulse, can now without much difficulty find the names for other divisions of the *ta-té-ti* pulse. The names for the pulses in Ex. 6*b* and 8*b* are given below—

Time-names	*ta-é-i ta-é-i* | *ta-té-ti ta-é-i*, etc.
Last measure	*ta-é-i a-é-i.*

Work out *ta-é-ti* (♩ ♪), illustrating its effect with tunes No. 37 to 39 in "Illustrative Tunes;" *ta-sé-ti* (♪ 𝄾 ♪ or ♪ 𝄾 ♪), and *ta-é-si* (♪ 𝄾). Use any of the Reading Exercises Nos. 13 to 16, 18 and 19, in which other variations of the pulse will appear.

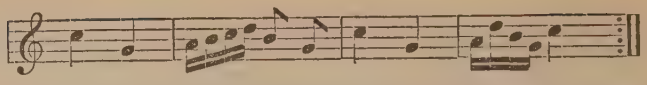
Teach Duet 2

The unbroken pulse has the same effect in Compound Time as in simple, until we get into the triplet swing. There is no difference in effect between these two examples—

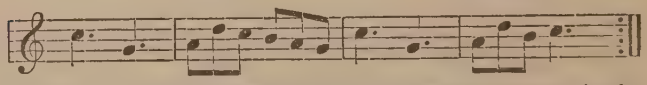


But if we add to the unbroken pulses other pulses characteristic of simple or compound time, the mental ear at once feels—perhaps makes for itself—a difference between the two classes of undivided pulses. Compare these at the same *tempo*—

(*a*)



(*b*)



In (*a*) there is a feeling of *twos*, and in (*b*) a feeling of *threes*, in the undivided pulses.

In all these notice the pulse progression, which in some rhythms is more striking than in others. In Reading Exercise 14, for instance, the last third of one triplet (its weakest part) seems almost to belong to the next, so strong is the onward impulse. The same thing is noticeable in the pupil's part of Duet 2. It is rather interesting to notice the different "mental effect" of the pulse-progression in simple and compound measure; and when the pupil has played these two duets he may compare them with Nos. 7 and 8 in Step 3. To borrow an analogy from riding, those in Step 3 may be described as a *trotting* rhythm, while those from Step 4 are *cantering*. At a quicker *tempo* the cantering will become *galloping*, and at a slower it might be described as *ambling*. It is curious, too, that No. 2 of Step 3, in spite of the persistent dotted crotchet and quaver in the pupil's part, does not—if played in strict time—become a cantering figure at all, but a dignified military "trot."

Now use some of the Rhythmic Exercises in the daily practice.

DUET 1 (IRISH JIG).—Take this slowly at first (♩. = 80), carefully *taaing* it, and do not increase the speed until the pupil has got into the swing of the figure, and can accent the strong pulse in measures 9, 10, 17, and 18 by springing from the key with a good "kick-off." Let him think of it as an *up* accent. The natural tendency is to do just the opposite on an accented note, and this will be the chief difficulty in the phrasing of this piece. It should be conquered; not only because it is necessary to the effect desired by the composer, but because obedience of the hand to the eye in matters of phrasing (as well as in mere locality) can only be acquired by long habit, and the habit induced by careful attention to all such points from the beginning.

TIME-NAMES.—Second pulse of measures 4, 8, and last measure, *ta-é-si*. First pulse, first measure, second page, *ta-sé-ti*. *Tempo*, ♩. = 132.

Duet 2.—Make the pupil clearly understand that the first two notes in measure 5, though not joined together, are one pulse (*ta-é-ti*), and let him point out other *ta-é-ti* pulses before beginning to read. Play brightly, but *non troppo vivo*. A good effect is obtained by repeating the whole piece, beginning the repeat *pp*, with a very gradual *crescendo* from the middle of the second line to a *ff* at the end. *Tempo*, ♩. = 112. Notice that though the pulse, *as a pulse*, is *ta-é-ti* or *ta-sé-ti*, the rhythmic effect is "*ti ta-é*" or "*ti ta-sé*."

Use Additional Reading Exs. 13 to 20. Compare Nos. 17 and 18, measures 2, 3, 4, 6, and 8 of each. The notes and rests are the same, but see how the time-names bring out the entire difference in effect between simple three-pulse and compound two-pulse measure. Compare also 19 with 20.

SUMMARY.

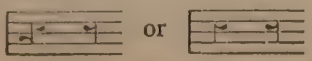
1. Pulses are sometimes divided into three equal parts. This kind of pulse is called a triplet, and its time-name is *ta-té-ti*.
2. Some tunes sound as if all their pulses were triplets. Those tunes are in compound measure.
3. In other tunes we hear only halves, quarters, etc. Those tunes are in simple measure.
4. Sometimes we hear a triplet in a tune that is in simple measure. Then the triplet is written with a little 3 over it—

Home-work.—Bar sentence 4, 4th Step. A few rhythmic inventions in compound time would now be helpful.

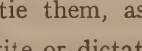
Second part before teaching Duet III.

Whole-pulse Rests in Compound Time.

As we have to make up a one-pulse note in compound time by adding a dot, so we have to make up a one-pulse rest by adding another rest of the same value as the third part of the triplet. The whole pulse rest in compound time is written—



Time-name, *sa-é-si*. Examples in Additional Reading Exercises 15 (last measure) and 19 (fourth measure), and in 34, of which the first four measures can be played here.

CONTINUED SOUNDS IN COMPOUND TIME.—"For continued sounds in simple time we have convenient notes. We can write a 2-pulse sound with one note (𝅗𝅥), and a 4-pulse sound (𝅝). We make up a 3-pulse sign with a dot or a tied note, so as to show its actual value. But in compound time it is better to write each pulse separately and then tie them, as we have been doing. Let us see why. (Write or dictate—  "*Taa* the last measure"..... *ta-é-i a-é-i* (two compound pulses). Now show that we could make up the *value* of these two pulses in another way; we might put the two one-pulse notes together in a two-pulse note, and a dot after that would be equal to the two half-pulse dots (𝅗𝅥.). "But does it look like *ta-e-i a-é-i?*"..... No. "What time-name would you give it?"..... *Taa aa aa.* "And what kind of measure would that be?"..... Simple *three*-pulse measure. "So it *looks* wrong; and it *is* wrong, because it does not show the pulses properly. It does not show where the compound pulse divides into two parts. But people very often write a whole compound measure in this 'lazy way,' and we shall often meet with it. When we do so we must just say, ''Tis all wrong, but I know what it means. The composer was too lazy to write it properly.'" Teach Duet 3.

A child of nine detected the irregularity of this form when reading the "Swing Song" (No. 17, First Solo Album). When she came to the last measure she said "That's wrong!" Her teacher to test her, said "Wrong? What's the matter with it?" The child at once replied "That is a simple three-pulse measure and the rest is compound two-pulse." "Then how would you write it?" She took her slate and wrote without hesitation . A child taught arithmetically does not readily see the difference between 6-8 and 3-4 time, and examination papers are full of questions that show how often the two are confused; but the use of the time-names so fosters the sense of rhythm, and the ability to *feel* it when looking at the notation, that by her eye alone the child *felt* the wrong accent; and, being accustomed to use notation as a means of expression, was able to write the rhythm as she felt it.

DUET 3.—A Cavatina is a melodious air or song Sharps and flats are for the first time used in the duets. They are written as *accidentals*, but only marked once in a measure.* The key (D) will be felt in the second measure. Let the pupil name each pulse *separately* in the first few measures, in this way—

"What is the time-name for the first pulse of the first measure?" *Ta-é-i.* "Second pulse?" *Ta-é-ti*, and so on. This for the purpose of keeping in the pupil's mind the fact that in this compound measure the apparent pulse-and-a-half (crotchet and quaver) are really but *one* pulse.

"Look at the last measures. They do not look like compound measures, do they?..... This is an instance of the lazy way of writing long sounds in compound measure. What is the time-name for a sound lasting four pulses in compound measure?..... Write it—(𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥) That is how we must *taa* (or count) these measures, and imagine that the composer, to save writing, has pictured the four one-pulse notes by one four-pulse note, and the four dots by one dot."

The teacher may wonder why I allowed the last two measures of the pupil's part to be written in what I consider an incorrect way. Partly because the child, sooner or later, will come up against such examples, and we must prepare him for it; but chiefly because the composer, though he gave way to my wish in the earlier parts of the duet, drew the line at writing eight dotted crotchets and tying them together! "It looked so odd." I hope a day may come when only what is incorrect will "look odd." A dotted minim, though an equivalent in actual value, is not a proper sign by which to represent two dotted crotchets. It would be well if musicians would not write compound measure in this convenient but inaccurate way, especially when writing for beginners—for the young reader should *see* each pulse or a divisible equivalent for two or more pulses.

I would not ask a child (unless he were exceptionally musical and intelligent) to analyse this melody himself, but rather *point out* the phrasing to him, and direct his

* The teacher must remember that when no sharp is marked before the F (as in measures 10, 11, 12, 17, 18), the note is meant to be a natural, and would be marked so if we were using key-signatures.

attention to its sustained and vocal character, and to the effect of the independent melody in the teacher's part (measure 22, etc., and elsewhere). The *acciaccatura* may be omitted at the first reading. *Tempo*, ♩. =60.

Home-work.—Practise Rhythmic Exercise 15, *taaing* it aloud, and bar sentence 3.

SUMMARY.

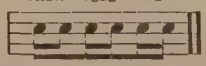
In compound time a whole-pulse sound is written ♩•, and a whole-pulse silence ♩ ♩

SECOND LESSON.

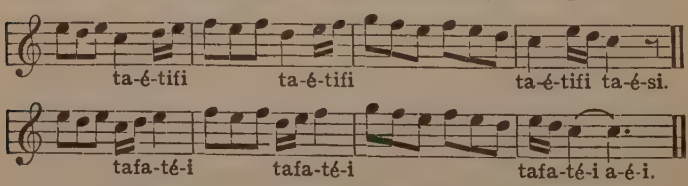
Exs. 1 to 5 as usual.

Ex. 6.—The *ta-té-ti* pulse may be divided in the same way as we divided the *ta-té* pulse. What will the time-name be? *Ta* will become *ta-fa*, *té* will become *té-fé*, and *ti* will become.....? *Tifi.* So that the time-name for the whole pulse is—

tafa- téfé - tifi



All three parts of a pulse need not be divided. We find sometimes "*tafa*-té-ti," (♪♪♪♪) or "ta-*téfé*-ti" (♪♪♪♪) or again "ta-té-*tifi*" (♪♪♪♪). Let the pupil find these divisions himself, reasoning from his knowledge of the divisions of the simple pulse. Let him find the name first, and then how to write it. Details of method are not necessary. Two-thirds of the pulse may be held and the other third divided, as in the following examples—



Tunes illustrating these divisions will be found in "Illustrative Tunes," Nos. 40 to 45.

Exs. 6*a* and 8*a* are easy. Give these now, and Additional Reading Exercise 22. For practice, Exs. 1 to 4, pupil's book.

One of the commonest divisions of the triplet pulse is *ta-éfé-ti* ( ). There should be no difficulty in learning it, as it is only *ta-é-fé* ( ), already familiar, with the addition of a third part. Special attention should, however, be given to it, as it is a very common figure, and pupils meet with it in very elementary music. It is very often incorrectly played; but not by people who think in time-names, for they not only feel the progression towards the next pulse, but also give the third part of each pulse its full value.

Let the effect of this pulse be familiarized by illustrative tunes such as Nos. 46, etc., in the "Illustrative Tunes" before reading Exs. 6*b* and 8*b*, or giving this pulse in dictations.

Give Rhythmic Exercises 9 and 12, pupil's book, and then teach Duet 4 ("The Hobby Horse").

DUET 4 (THE HOBBY HORSE).—Practise Exs. 9, 12 to 14, and 26, pupil's book. Let each pulse of the first few measures be named separately, as before. Notice the "cantering" figure, *ta-éfé-ti*, which continues without intermission, alternately in bass and treble, throughout the first eight measures, and is the characteristic figure of the whole piece. *Tempo*, ♩. =100.

SUMMARY.

Ta-té-ti is divided into sixths in the same way as *ta-té* is divided into quarters.

THIRD LESSON.

Exs. 1 to 5 as usual.

Exs. 6 and 8.—These contain no new time-divisions, but different groupings of those already used. Both examples begin on the last part of a pulse. Analyse the first complete measure and describe it. It is "compound two-pulse measure (always get the full description), and

the exercise begins with the last part of the triplet pulse." "What is the time-name for that?"..... *tifi.*

Now, in starting a passage of this kind, let the pupil learn to do this—

(1) Count and beat one measure, to set the *tempo.*

(2) Count the first pulses of the incomplete measure.

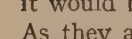
(3) *Taa* the last pulse—the broken one—as a whole. Thus, in starting 6*b*, count | ONE, two | ONE, *sa-é-ti*, beginning on the *ti*. In starting 6*a* | ONE, two | ONE, *sa-é-tifi*. Additional Reading Exercise 28 | ONE, two | ONE, *sa-te-ti*. In Ex. 29 it is hardly necessary to count a time-measure, the first two pulses of the incomplete measure setting the *tempo*, | ONE, two, *ta-éfé-ti*. The same applies to Ex. 33, which is in four-pulse measure.

The subdivisions of the triplet pulse are so many that it would be impossible to give separate exercises for each. As they are all modifications of a known pulse ( ) the pupil should now be sufficiently experienced in the principle and the use of the time-names to reason backwards from the modified symbol to the modified name, which will give him the "patter" of the new pulse.

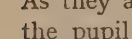
The teacher should look over all Additional Reading Exercises, Duets, or Solos before the pupil reads them, and if any pulse-division occurs which has not been illustrated in the Rhythmic Exercises, it should be written on the slate, analysed, named, and played before that exercise is read. Thus, before reading Duet 5 (Seguidilla) the pupil should be prepared for meeting with the following pulse-divisions—

(1) (*tafa-té-si*).

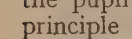
(2) (*tafa-té-i.*

(3)  (*afa-té-i*).

(4) (*ta-téfé-tifi*).

(5)  *safa-téfé-tifi.*

(6) (*a-éfé-ti*).

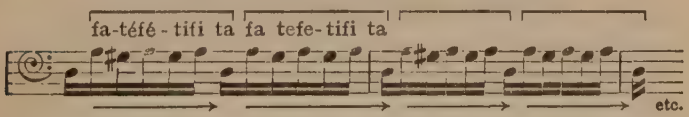
(7)  (*ta-té-ifi*).

DUET 5.—The Seguidilla is a Spanish country-dance. Time-names of measure 10—*tafa-té-i afa-té-i ;* of measure 41, *safa-téfé-tifi ta-éfé-ti.* At measures 17, 18, 27, etc., a *whole measure rest ;* count two pulses. Notice that

the four-pulse rest is used as a *whole-measure* rest in all kinds of measure. This custom saves trouble. The rhythmic analysis is within the child's powers, and the principal changes of key should be noticed. The ornamental notes in the last two measures must be taught by pattern. Begin the little group on the last part of the pulse (*ti*), and let it fill just the time of that *ti*, leading up to the next pulse, where a "kick-off" touch gives the needed accent. *Tempo*, ♩.=72.

To start the duet count | ONE, two | ONE, *sa*-TE-TI. Last score, second page, *count* the empty measures; *taa* the next one. Same, page 34, first score, accenting the *ti*.

DUET 6 (SPINNING SONG).—Play lightly, but with perceptible accent on the first of each group, to which the other notes lead up. The use of the time-names as helps in realizing pulse-progression is shown in a figure like this. The pulse, *as* a pulse, is *tafa-téfé-tifi*, but the rhythmic effect is *'fa-téfé-tifi | ta*, and if we *think it* that way it makes all the difference to the playing.



Remember that accent does not necessarily mean loudness, but greater softness and lightness on the notes between. With a loose hand, and more reliance on rotary movement than on finger-play, this passage should not offer any difficulty.

In a repeated figure like this the pupil is apt to lose his place, as there is no outstanding land-mark for the eye. It will save trouble if the player will count the pulses straight on instead of *one, two*, measure by measure. There are *four* introductory pulses in the pupil's part; then start afresh with *one* (on the 3rd measure, 1st line), and count straight on. The last measure on the page will be "*fifteen, ta-sé-si.*" On 3rd page *one* will begin on the *p* after the descending passage, and *sixteen* comes just before the heavily accented G♮ on next page.

From Ex. 21 the reading exercises include subdivided pulses. They should be taken at a convenient speed to enable them to be played through without stopping. (See note on Additional Reading Exercises, Lesson 2, Step 3). They should then be repeated faster, but never more than three times. Before counting them explain that when compound measure moves *slowly*, the little inner pulses of the triplet are sometimes counted separately, compound 2-pulse measure being counted as six pulses, compound 3-pulse measure as nine pulses, etc. Let each sentence be first counted in this way, at the slower *tempo* adopted, keeping the duple or triple rhythm distinct by *accent;* but always finish by having each played with one count to the pulse. If pupils are accustomed to count $\frac{6}{8}$ always as six-pulse measure, the fact of its being *two*-pulse measure sometimes escapes them altogether.

What a pupil can express in writing he can also read, therefore the best preparation for reading time-notation is practice in writing it from dictation. Aim at increased readiness in writing; introduce a variety of pulse-divisions into the dictations; use phrases from the Reading Exercises and Duets for this purpose, giving time and tune together as well as the monotone.

The pupil should now do his dictations without *taaing* the reply aloud, but his mental process should be the same.

FOURTH STEP EXAMINATION.*

TECHNIQUE.

1. Satisfactory playing of any exercises chosen by the teacher.

PITCH.

2. LOCALITY.—(*a*) Twelve lines and spaces of the Extended Staff, named and played. Tests in use of ♯, ♭, and ♮. Marks for quickness.

* The Grade Examinations are conducted by Mrs. Curwen or somebody accredited by her

(*b*) Twelve sounds written from dictation, as above. Middle sounds to be written in bass or treble. Marks for quickness.

(*c*) Like Exs. 8*a* or 9*a*, "C-Clef Book."

(*d*) Like Exs. 8*b* or 9*b*, ditto.

3. INTERVAL.—A prepared test, including extended intervals. Marks for playing straight through.

4. EAR-TEST.—Written on staff. According to pupil's stage.

TIME.

5. Two reading tests in time alone (like Ex. 6), one in simple and one in compound time. Marks for playing straight through.

6. EAR-TEST.—(*a*) Recognizing and describing the measure of tunes played.

(*b*) A dictation of four measures in simple time.

(*c*) Ditto in compound time.

7. A sentence of equal difficulty to those in 4th Step, Pupil's Book, to be copied and barred. Marks for correctness and neatness.

SIGHT-PLAYING.

8. Any of the Additional Reading Exercises chosen by lot, except those in use as studies. Give plenty of time to look over, and marks for playing straight through.

9. A test from the Two-hand Reading Exercises (Part II) not shorter than eight measures, but without key-signature.

PERFORMANCE.

10. Duet 5, and one other chosen by lot, from Step 4, and any solos that have been studied. Marks for touch and interpretation.

FORM, ETC.

11. Questions on the form and phrasing, and the expression-marks in the duets and solos.

SPECIAL LESSON ON THE SIGNS ♯, ♭, AND ♮.

(*To be given before teaching solos which have accidentals.*)

In this lesson the signs ♯ and ♭ are regarded only as indications of change of pitch and locality. The lesson is not intended to give full knowledge of the use and meaning of accidentals. This is more clearly understood when the use of key-signatures and the means of changing key are under consideration in the Scale lessons.

It may seem superfluous to say "Do not allow the child to suppose that a sharp is always a black digital;" yet experience proves that nine children out of ten have a fixed idea that the black digitals only are "sharps and flats," and are exceedingly puzzled when occasionally confronted with a B♯ or a C♭.

But are the children altogether to blame for this confusion of ideas? Do we not generally begin by teaching them those sharps and flats which are played on black digitals—F♯, C♯, B♭, etc.? Naturally we do so, as these are the first and most used; but, naturally too, the children receive a strong *first impression* connecting them with black digitals only. This impression is strengthened by the fact of constantly meeting with those "black" sharps and flats, while the "white" ones (if I may call them so) occur so rarely during the early periods of study that a child may play the piano for some years without meeting with one, and by that time the idea has grown up in his mind that "all the black things are sharps and flats and all the white ones naturals." Why should a child find the scale of F♯ difficult? It is as easy to play as any other, lying well for the hand, but the "white sharp" interferes with a fixed mental habit; the mind seems to resent it, as it were. It is regarded as a troublesome exception to an easy general rule; whereas, if taught at the beginning, it would be seen as a part of the general rule itself and no exception at all. (Maxim 10.)

The teacher may, at discretion, divide the following lesson, teaching the use of the ♯ when needed for a solo, with the natural as a contradiction of it; and the ♭ later,

with the natural in its bearing on that. But with an intelligent pupil I should be inclined to give the three symbols in one lesson, even if some other topic had to be omitted that day. It ought not to be too much for a child of average ability, and the law of "similarity and contrast," acting through the wider outlook, helps the mind to a clearer understanding of the whole principle.

Beginning with the keyboard, direct attention to the grouping of the black digitals, and show that though at the outer edge of the keyboard the white digitals look as if they were all equally close neighbours, yet, when we come to think about the sounds they give, it is not so in reality. Show that there is a sound between C and D, between D and E, but not between E and F; and similarly between F and G, G and A, A and B, but not between B and C.

The distance from any sound to the very nearest above or below it we will call a "half-step," and two half "steps" make a whole "step," or we may call them "big steps" and "little steps." (Illustrate.) Exercise pupil in showing the places where there is only a half-step between two white digitals; between B and C, E and F.

Turn to the great staff diagram, and let the pupil name and play all the sounds from the F below the staff to the G above it. Have we used any black digitals?..... Then we find that the piano gives us a great many sounds *which are not pictured on the staff at all.* The sounds given by the black digitals will be very useful to us; so we have to learn what to do when we want to write them.

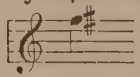
The Sharp.—We change the pitch of any line or space to the sound a half-step higher by placing this sign (♯), called a "sharp," on the line or space.

Ex. 1, without notes (use the music slate). "What is the pitch of this line?" (pointing to G clef line). Pupil plays it. "If I write this sign (♯) on that line (writing it) the line will represent the sound half-a-step higher. Where shall we find that new sound?" ..... "Play it."..... "Sharpen another G line on the staff."..... "Give the pitch on the piano."..... "What is the pitch of this space (A)?"..... "And now?" (sharpened).....

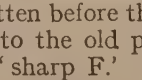
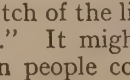
"What is the pitch of this line (B)?"..... "Put a sharp on that line."..... "What is its pitch now?" ..... "What have we always called that sound?" —C. "What did we call it just now?"—B♯. "So we have found that a sound (and its digital) may have two names—its own and a *borrowed* name."

Proceed in the same way with C♯, D♯, and E♯, discovering here another white digital with two names. Exercise on these up and down the staff, first pointing to a line or space and then letting the pupil put the ♯ on it and give the altered pitch, but using no *notes*.

Ex. 2, with notes.—Then, using the Locality exercises of the Step in which the pupil happens to be working, pencil in a sharp before some of the notes.

"Why *before* the note? We say 'F sharp,' why not write  ?"

(Let the pupil think it out for himself if he can.) "Because if the note is written before the pitch of the line is changed, the note points to the old pitch." It might be better if we always *said* 'sharp F.' Then people could not make mistakes, as they often do."

We often find  or  in the MS. of amateurs. Is it not because they do not *realise* that it is lines and spaces—not *notes*—which are altered by sharps and flats?

The Natural (after a sharp).—When the pitch of a line or space is raised by a ♯ its original pitch is, as it were, blotted out for a while, and the line keeps its higher pitch until it is changed back again. We bring it back to its original or "natural" pitch by writing this sign (♮), called a "natural," upon it.

Ex. 3 (with slate). "What is the pitch of this line (or space)?..... Make it a half-step higher..... Bring it back to its old pitch....." (Let the pupil play as well as write each sound.) Then use the Locality Exercise.

* * * * * *

The Flat.—We change the pitch of a line or space to the sound a half-step lower by placing this sign (♭), called a "flat," on the line or space.

Exercise on the use of the ♭ in exactly the same way. Begin on B and work down. "What is the pitch of this line?"—B. "Make it a half-step lower."—B♭. "Just now we called it A♯; so we find that the black digitals also may have two names. In F♭ and C♭ we find white digitals that have two names." After exercising with a blank staff as before, use the Locality exercises as with the sharps.

THE NATURAL (after a flat).—"When the pitch of a line or space is lowered by a ♭, its original pitch is blotted out until we change it back again. We use the natural (♮) for this too; so you see *a natural can either raise or lower the pitch of a line or space.* If the sound has been sharpened it lowers it; if it has been flattened it raises it."

Ex. 4 (with slate).—"What is the pitch of this line (or space)?..... Make it a half-step lower..... Bring it back to its old pitch." Give B♯ and E♯, C♭ and F♭ much oftener than the others, and exercise in bass and treble until pupil has thoroughly grasped the principle, and answers unhesitatingly. Use alto and tenor staves also for a change, using the blank staves of the "C-clef Book" for the exercises.

EAR-EXERCISE.—"Now I am going to play G on the second line of the treble staff; write it on your slate. Listen while I play the G followed by another sound, and tell me whether the other sound is G♯ or G♭..... Place the sign before the note. Why must you place the sign before the note and not after it?..... Now I shall play C on the third space, followed by another sound; tell me if it is C♯ or C♭, and place the sign before the note on your slate." So on with other lines and spaces, the child now using notes as in former dictations, and being careful to sharpen or flatten the line or space before he puts the note upon it.

READING SHARPS AND FLATS.—The last page of the two-part Reading Exercises (Part I) can now be used as preparation for solos with accidentals.

FINAL LESSON ON THE DOT.

"What have we already learnt about the value of dots?" (2nd Step, 1st Lesson, Summary.)

1. That a dot in itself has no value.

2. That it takes the value of the note it replaces. (Test this by examples.)

"Now we shall learn something else about dots."

"Let us look at some dots in the exercises and pieces we have been playing."

"Step 1, Duet 4. What kind of dot? A one-pulse dot. How do you know? Because the dot of a three-pulse note replaces a one-pulse tied note." (See also Additional Reading Exercises, Nos, 1, 8, 21, etc.)

In all these cases we have a *one*-pulse dot following a *two*-pulse note.

Step 2, Duet 5. 1st and similar measures. What is the dot?..... A half-pulse dot, part of an *a-té* pulse. Further examples: Duet 3, Duet 1; Unbarred sentences 3, 5, and 10.

In all these places we find a *half*-pulse dot following a *whole*-pulse note.

Step 3, Duets 9 and 10. All the *ta-éfé* pulses. What is the dot? A quarter-pulse dot. (Lesson 5, Step 3.)

In all these places we find a *quarter*-pulse dot following a *half*-pulse note.

Now compare all these experiences. In every case the dot was *half the value* of the note it followed. And it is so always. Musicians long ago made a rule that a dot must always be half the value of the note it follows. Refer back to the Summary of the 1st Lesson in Step 2, "When *até* follows *taa*," etc. The pupil will now see why. Now let us find some other dots and see if we can tell their value by looking at the notes that come *before* them.

Additional Reading Exercises, Step 3, No. 20, 1st complete measure. What sort of note have we at the beginning of this measure? A two-pulse note. Then what should be the value of a dot following it?..... Is it so? Yes; the dot of a three-pulse note replaces a tied one-pulse note. (Prelim. Course, 4th Lesson.)

Ex. 13, 1st measure. What kind of note?..... What should the dot be worth?..... Is that its value?..... Yes; it is the first half of the *a-lé* pulse.

Duet 9, Step 3. The first note is.....? What should the dot be worth?..... What does it replace? A tied quarter-pulse note.

If I write a dot after a four-pulse note (𝅝) what is the value of that dot?..... Why?..... If we wanted to put a tied note instead of that dot, what sort of note must it be?.....

* * * * * *

"And now, knowing this, we can find out another thing that we ought to know; namely, whether we can *always* replace a tied note by a dot."

Step 2, Additional Reading Exercise 23, 2nd and 6th measures. Could we replace the tied note by a dot? Yes; because the tied note is half the value of the note it is tied to. (Find other examples.)

Ex. 24, 2nd and 6th measures. No; the tied note is *less* than half the value. (Find other examples.)

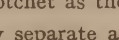
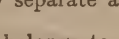
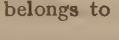
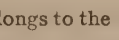
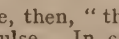
Ex. 31. No; the tied note is *more* than half, etc. Ex. 38 the same.

Ex. 7, 1st and 5th measures. No; the tied note is the *same* value, etc. (Give other examples, as one of each is not enough.)

So we must remember that we can only replace a tied note by a dot when the note is *half* the value of the note it is tied to. There is another case, which we find in Ex. 19, 6th and 7th measures. Here the tied note *is* just half the value of the one before it, but we do not nowadays use a dot on a strong pulse, *i.e.*, after a *bar*, though it used to be done long ago. All this is very useful to know, because though we are not likely to make mistakes now in *reading* phrases with dots, we might make mistakes in *writing* music if we were not quite clear about it."

Further examples will be found in the Additional Reading Exercises, and from time to time the child should be asked to exercise his judgment on one of these. Also

whenever a tied note occurs in a new piece it is an opportunity for testing his grasp of the whole subject. The questions should be varied; at one time asking for the value of the dot in relation to the note it follows; at another, whether a tied note can be replaced by a dot; and again, what kind of note the dot replaces, thus finding its value in a different way. Varying the form of the question makes the pupil think.

Our habit of talking about a "dotted minim," "dotted crotchet," etc., is rather misleading, making us think of the dot as belonging to the note that comes before it; and the engraver's custom of printing the dot close up to that note confirms the wrong impression. Taking the crotchet as the pulse-sign, a dot after a minim stands for an entirely separate and complete pulse (). After a crotchet, it belongs to the next pulse (). After a quaver, it belongs to the second *part* of the pulse (). In simple time, then, "the dot belongs to the next pulse or next part of the pulse. In compound time, on the other hand, the dot after a crotchet belongs to the same pulse as the crotchet—it is the 3rd part of that pulse; and the same applies to the dotted minim in 6-4 time. In these cases the names "dotted crotchet" and "dotted minim" express the truth. But when we subdivide and write  or  , the dot belongs, not to the quaver before it, but to the semiquaver after it, for it is part of the middle part of the triplet pulse. It is possible that lack of clearness about this accounts for the lack of courtesy shown to dots by some players. A tied note might get its due value; the dot which takes its place seldom does. It is looked upon as making the previous note "a little longer," but *how much* longer doesn't seem to matter. The use of the time-names makes it quite clear and secures to the dot due consideration.

It is not necessary to discuss these complications with an elementary pupil; but older girls, for whose "theory" teaching this book is now so much used, will be interested in noticing these things, and may be able to account for some of their own early difficulties if they were not taught in this way.

I am glad to see this method of presenting the dot first as a substitutional sign for a tied note beginning to appear in other books.

PART III.

FIFTH AND SIXTH STEPS.

The teacher who has taken a pupil through Steps 1 to 4 understands the need for a change of topic during a lesson, to prevent weariness or over-strained attention. But when a child has arrived at this stage it is difficult to say how much can or ought to be done in a lesson, because some topics may now require more time than others, and the proportion will vary with different individuals. The pupil, too, is older, and can keep his attention on one topic for a longer time. So the teacher must now exercise her own judgment as to the division of the work, and the amount of time to devote to any one topic in the course of an hour's lesson; giving one day more time to the things relating to key, scales, chords, and transposition; and another to the things relating to Time—the higher divisions of the pulse, time-signatures, etc. In the remainder of the Guide, therefore, each topic is treated in a separate section, and developed in consecutive lessons (or method-units) within that Section, one or more of these being taken in one actual lesson, or one divided, as seems best. One rule should be always observed, namely, that each lesson-unit, if begun, should be finished in the lesson.

The Sections represent the topics in the earlier lessons —

(*a*) Technical work, for which I refer the reader to the chapter in the Appendix on that subject.

(*b*) Pitch: now chiefly a study of key-notation, scales, signatures, chords, transposition.

In previous editions Scale-building, Chord-building, and Transposition were in separate sections, with directions for keeping them abreast. They are now, at the suggestion of teachers who are instructing others in the use of the Method, included in one Section.

(*c*) Intervals and fingering: dealing with the change of hand-position by extensions, contractions, and crossings. Intervals as affected by key.

(*d*) Time. The conventional names of the notes. The higher pulse-divisions. Time-signatures.

(*e*) Reading Exercises, combining, as before, the teaching of the separate elements.

(*f*) Illustrative duets—including key-signatures, the larger intervals, change of hand-position, independent movement of the hands.

The various exercises in connection with these topics are given in the pupil's books, Steps 5 and 6, with the exception of those which are done as written work by the pupil himself, in Scale-building, Chord-building, and Transposition.

Portions of the Sections of this Part (III), will be included in the pupil's work before taking the Grade I examination. See Requirements for that examination.

SECTION I.

Technical Exercises.

The dislike to technical exercises so candidly expressed by young learners is largely due to the lack of a right understanding of their aim. As a fact, a good deal of the time spent in our homes and schools in practising scales and exercises is wasted time. A girl will sit at the piano for a quarter of an hour, steadily staring at a page of five-finger exercises, never listening, never thinking about touch or tone, but *reading, reading, reading* the lines that she has already read a score of times, and hating them each time with a more exceeding and bitter hatred. Or it may be the time for her scales, and she *reads* these too, and even tries conscientiously to *read* the fingering, "Till the heart is sick and the brain benumbed, as well as the weary hand," and in the end the pupil has gained nothing, and possibly confirmed many bad habits. *How* exercises are used is the point that matters, and for that "how" I refer the reader to the chapter in the Appendix and to Mr. Matthay's books.*

A few exercises are given in Step 5. These are—

1. For passing the thumb.
2. For Contractions, *i.e.*, playing a 2nd with the usual fingering of a 4th or 5th, etc.
3. For Extensions, *i.e.*, playing a 3rd with the usual fingering of a 2nd, a 6th with the fingering of a 4th, etc.
4 For changing the fingering on a repeated or held note.

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* "The Act of Touch," Tobias Matthay (7/6), and "First Principles of Pianoforte Playing" (a condensed version, 2/6, Longmans.) "Relaxation Exercises, with examples and exercises" (Bosworth). See also, as a valuable help in the application of those principles, "Tobias Matthay and his Teachings," by George Aitken (Office of *Queen*, 1/-).

These prepare the pupil for the Reading Exercises which, being beyond the limit of a 5th, necessitate a departure from the five-finger rule, or, it may be, a complete change of hand position.

Some chordal figures are given as a model, when the pupil is practising alone, for making broken-chord exercises for himself.

If, instead of working through collections of technical exercises, pupils were encouraged to make for themselves —or to select for themselves—exercises to meet special difficulties as they turn up, I believe the dislike to this part of pianoforte study would vanish, because there would be an immediate object to be gained by every bit of practice. There is no lack of material from which to choose.

SECTION II.

Reading by Name (Locality).

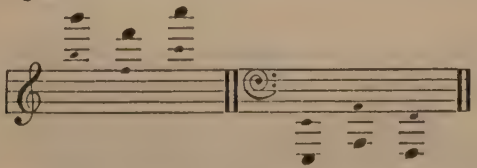
(Use Diagrams IV, V, and VI.)

The pupil must now enlarge his acquaintance with *added* lines—those above and below the Great Staff—and *borrowed* lines—those which enable us to write the same sound on either portion of the staff.

Added Lines.—In teaching the eleven-lined staff we used certain lines as landmarks, high F, low G, middle C, and the two clef lines. In teaching the extended staff, it is a help to rapid naming to have landmarks too—the second added lines above and below (both C's), and the 4th above and below, G and F respectively. Notice that as the limits of the Great Staff are the "paired" letters G and F, so the limits of the extended staff are F and G again, but in opposite positions.

Teach the spaces in relation to the lines, those above the staff as *over*, and those below the staff as *under* the added lines. (See 2nd Step, 3rd Lesson, note to Ex. 3.) Sounds above the 4th added line above and below (Exs. 1, 2, 5, and 6, Pupil's Book, 5th Step), are generally written 8va, and if not the additional lines are easily found, the 4th added line being used as a landmark.

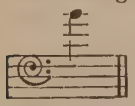
When the pupil is in doubt about the letter-name of a remote leger line, a quick way of arriving at it is to let the eye drop to the octave below, or rise to the octave above, as the case may be, bringing the note into a more familiar region.



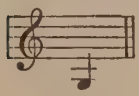
The octave of a note on a line is found on the fourth

space above or below. The octave of a note on a space is found on the fourth *line* above or below.

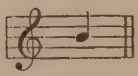
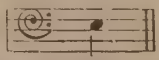
Borrowed Lines.—When reading *borrowed* lines (Exs. 3, 4, 7, and 8, 5th Step) the pupil must remember that the first short line is always middle C, and that the rest belong to the other part of the staff. Therefore, read



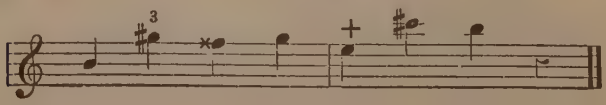
as "Middle C and three borrowed lines;"



as "Middle C and one borrowed line," and so on.

To *write* the sound  in the bass staff we borrow three lines from the treble, and write them above the Middle C line. To write  in the treble we borrow two lines from the bass staff, and write them under the Middle C line. Use the diagrams for drill in added and borrowed lines. They may also be used as an exercise in "key," by imagining a key signature as suggested in the 1st Lesson on the Scale, p. 175; the teacher saying, "Now we will have all the F's sharp" or "the B's and E's flat."

The Double-sharp and Double-flat.—"We sometimes have to doubly-sharpen or doubly-flatten a line or space, *i.e.*, to raise or lower its pitch a whole step" (refer to lesson on the ♯, ♭, and ♮, page 156). "The double-flat is just two flats close together (𝄫). The double-sharp is something like the thumb mark used in English fingering, but it is a "St. Andrew's cross" (diagonal lines), and is found *before* a note, and not over or under it. Compare them"—



Exercise (music slate). "What is the pitch of this space" (F, 1st space)?..... Pupil plays it. "If I put this sign before it (×) the pitch will be raised a whole step; let me hear it now." The pupil may hesitate, or even say, "But that is G!" Remind him of B♯ and F♭, giving two names to the digitals he called C and E. This is another instance. "Let me hear other F double-sharps up and down the keyboard."..... Take next in order G×, A×; C× and D×. All white digitals; more double names. Then E♭♭, D♭♭; B♭♭, A♭♭, G♭♭, which will be easy. "What is the pitch of this line" (middle-line B)? "Let me hear it now (*putting a* × *on it*). Hesitation. "Two little steps up" will help. "What name do we know this by?"—C♯. "Any other name?"—D♭. "So here we have a digital with three possible names. (Treat E× in the same way. Then F♭♭ and C♭♭.) By experiment it will be discovered that the only exception to this is the black digital between G and A, which is sometimes G♯ and sometimes A♭, but has no other name.

Any of the Locality exercises of Steps 1 to 4 may be used for pupils who are still in those Steps, by pencilling × and ♭♭ before the notes. Special exercises are given in Step 5. Do not use Exs. 13 and 16 until Exs. 9 to 12 are read unhesitatingly.

Of what *use* is this to the pupil at this stage? None at all. We have, in fact, to choose between two evils. Either to teach this bit of "theory" before it is wanted for use, or to wait too long, allowing the mind to form fixed ideas from which it is difficult afterwards to shake it loose. For the × and ♭♭ do not come into the pupil's experience in his actual study of pieces for a long time, and when they do they are generally found to give trouble. We find that taking the bull by the horns, by drill like the exercises given above, saves trouble and confusion later on, though just at this point the exercises themselves have no *musical* meaning or value.

In the lessons on the ♯, ♭, ♮, ♭♭, etc., we have so far considered these signs simply as marking a change in the pitch of an isolated line or space. From this point of view it is quite correct to say (*a*) a ♯ *raises* the pitch a half-step; (*b*) a ♭ *lowers* it a half-step; (*c*) a ♮ *restores* the original pitch. Later, in connection with key-signatures, it must be shown that the ♮ *sharpens* and *flattens* in cases where the ♯ and ♭ would not answer the purpose; that a ♯ *restores* the pitch that has been lowered by a natural, and a ♭ *restores*

that which has been raised by a natural. So the functions of these three signs are interchangeable. It will also be found that the × is used for sharpening by a *half* step a line or space already sharpened in the signature, and the 𝄫 for flattening by a *half* step what the signature has already flattened. Even when the change of key has been made by accidentals there is an implied signature in relation to which this holds good.

In fact, the ♮, the ×, and the 𝄫 are devices for sharpening and flattening when neither a ♯ nor a ♭ are available. This, I think, is indicated by the use of ♮♯ and ♮♭ for contradicting the × and 𝄫, for these only raise or lower the pitch by a *half* step. To give all this theory at one dose would be useless to the learner; it could not be digested. It is better that it should grow gradually out of his practical experience in studying Scales and Transposition. Translation from Tonic Sol-fa into Staff makes it perfectly clear.

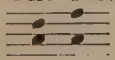
SECTION III.

Reading by Interval.

(*Pupil's Book, Step* 5.)

So far the pupil has had no interval beyond a fifth, and the reading exercises have consequently been limited to the five-finger position. The introduction of the 6th, combined with contractions and extensions in fingering, enables us at once to travel over the keyboard, even without passing the thumb under.

Finding the New Interval.—Let the child learn to strike a 6th, and to find it on the keyboard without looking at his hand, before using Exs. 1 and 2. No "stretching" is needed. The extension is made on the thumb side, the fingers remaining loosely and naturally in their ordinary relation to each other.

Reading the New Interval. Ex. 3.—The pupil knows that in 3rds and 5ths the notes are *similarly placed*, both on lines or both on spaces; and that in 2nds and 4ths the notes are *differently* placed, one on a line and the other on a space. In 6ths the notes are also *differently* placed. Contrast the 6th with the 4th, showing that in the smaller interval there is but one line between, while the larger has two lines between  Then use Ex. 3.

In the same way compare 5ths and 7ths, in which the notes are *similarly* placed, and use Ex. 4. Then 6ths and octaves before using Ex. 5. As a memory-help notice that in intervals with *even* numbers 2nds, 4ths, 6ths, and 8ths the notes are differently placed; while in those with *odd* numbers, 3rds, 5ths, and 7ths they are similarly placed, both on lines or both on spaces.

Writing the New Interval. Ex. 6.—These three exercises must be supplemented by No. 6, for nothing

secures exactness like writing. It may be made home-work; but as speed is a test of certainty, the teacher should from time to time write a few notes on the slate. and require the pupil to write above and below them any interval she names. A few notes suffice as a test, and they are quickly done. If there is hesitation, give a little more homework. Or two or more pupils may copy the notes of Ex. 6, and then, starting together, try who can write the required intervals most rapidly and *correctly*.

Teach 7th and 8th in the same way, using Exs. 4 and 5 supplemented by Ex. 6.

Exercises 3, 4, and 5 are given in the book without signature or clef. Each one can thus be used (*a*) in the treble, with right hand, (*b*) in the bass, with left hand, (*c*) in any key, by imagining a key signature.

As the new intervals are introduced, question on the outside letters of each. "What is a 6th above C, below F, etc." Let the answers be given first by looking at the keyboard and then without. Use also the visualizing exercises suggested on pp. 84 and 85, the hand now moving over the keyboard by expansions and contractions. Let all these be done on the white keys only.

The letters of an interval larger than a 5th are more easily arrived at by inverting it, and thinking of the 2nd or 3rd below the given letter. Show the pupil that the 2nd below C is the same as the 7th above; the 3rd below D the same as the 6th above. The alteration in the quality of the interval need not be alluded to at all at this stage.

The Effect of Accidentals on Interval-measurement.

Some pupils are very erratic in their reading of chords containing accidentals, sharpening when they should flatten, and *vice versa*. This arises partly from their failing to grasp the change of key produced by the accidental, but also in great measure from want of a habit of accurate observation. Write an interval on the slate and let the pupil read one of the notes by name, and find the other at once by interval. Then quickly place a ♯ or ♭ before one of the notes, and let the interval be played in its modified form. As the pupil plays let him notice how the changes affect the position of the hand. With a ♯ before the *upper* note the hand is extended, with a ♯ before the lower note the hand is contracted. Flats affect the interval in the opposite way, while a ♯ and a ♭ in the same interval may either doubly extend or doubly contract the hand. Two

flats or two sharps lift or lower the whole interval without any contraction or extension of the hand. Illustrate all these points.

For illustration use the Reading Exercises in Step 5, Nos. 1 to 4. After No. 4, key-signatures are used in those exercises, and the *feeling* of key-relationship should be a guide to remembering that there is a modification of the interval. Key alters the measurement of intervals, and these exercises afford practice in all the keys. They may sometimes be used for the rapid *naming* of isolated notes, calling them by their names *in their key*—G *sharp*, B *flat*, etc. The exercises are to be used in connection with the scale and arpeggio work, and should always be practised without looking at the hands. Point out chord-groups in the arpeggi and get the pupil to find them himself before beginning to read an exercise. Show him how doing this enables him to read more rapidly.

The exercises in reading chords by shape (see chord lessons 3*a* and 5) can also be used in connection with the subject of interval and key. They are written without a clef, that they may be used in treble or bass; and by imagining a key-signature they can be utilized for practice in chord-reading as affected by key.

SECTION IV.

Scales, Chords, and Transposition.

CHAPTER I.

THE FIRST SCALE COURSE.

(Keyboard only.)

Children have a sort of traditional and superstitious horror of "scales;" and we must confess that the sight of that long array, major and minor—multiplied, too, by being written in 10ths, 6ths, and 3rds—*is* rather formidable and discouraging to a beginner. Therefore, *do not teach the scales from a book;* do not speak about *scales* at all, but of "*the* scale," and you will find that the child will be interested in building this scale for himself, first on one key-note and then on another—*transposing*, in fact—and using sharps and flats as a new power, instead of trying to remember how many belong to each key.

FIRST LESSON.

The Meaning of a Key-signature.

To be given when the Pupil approaches Solos with Key-signatures.)

(*A 2d. Pocket Step Modulator should be at hand for reference.*)

We will suppose that the child's knowledge of Sol-fa does not extend beyond the scale.

Ask him to sing the scale to the syllables—*doh, ray, me, fah, soh, lah, te, doh*^{1}, pointing it on the modulator.

Let him play it, with one finger, from middle C to C^1 ..... The same, at a higher and then at a lower pitch ..... Each time, the tune of the scale comes right, as he has sung it. Now ask him to begin on G. He will find that it sounds "all wrong"..... On D..... On A, etc..... So we find that *if we are limited to the*

white digitals of the piano we can only play the scale from C to C. We call this playing *in key C.* Tunes in key C can be played on the white digitals. (Illustrate.) "Now look at the modulator. What is the 5th of the scale?"—*Soh.* "Find *soh* in key C on the keyboard; what is its letter-name?"—G. "We will try beginning on G instead of C. If we begin on G our scale will be *in key G.* Listen carefully and say which of the sounds is wrong"—*te.* "Yes; the digital F does not give the sound *te.* Where shall we find the right sound?..... We must remember that this sound does not exist on the staff. What must we do when we want to use it?"..... (Lesson on ♯.)

"If we want to write a tune in key G, and that tune has a great many *te's* in it, we should have to sharpen the F line or space every time we wanted to use the sound *te.* This would be very troublesome; so musicians hit on the plan of writing the new *te* once for all at the beginning of the piece. (Illustrate by showing Solos 10 and 22 or other music.) They sharpen the two F lines, the F clef-line in the bass, and top F in the treble, and all the other F's are then supposed to be sharpened too. In fact, the player has to imagine that all the F sounds have disappeared from the staff, and in their place we have F♯."

"The sharp written at the beginning is the *distinguishing sound* of the key. It is called the KEY SIGNATURE, and it tells us at once what the key is; because, if F is *te,* G must be *doh.*"

"We will turn to the Great Staff diagram for a moment. If we wanted to write the signature of key G on it, where should we place the sharp, bass and treble? ..... Let us imagine that the signature is there. I will point an exercise on the staff and you shall give me the sounds, but we must pretend that all the F sounds are gone and we have instead F♯. Now I shall try to puzzle you." If the pupil points out all the F lines and spaces before beginning it will help him. These are the "dangerous" places, because, unfortunately, the F's do not disappear from the keyboard. (*Point an exercise in key G.*)

By drawing an extended staff on the slate or using Diagram IV the added lines can be included in this exercise.

* * * * * *

"Look again at the modulator. What is the 5th *downwards* from *doh*¹?"—d¹ t l s *fah*. "Find *fah* in key C on the keyboard; what is its letter-name?" —F. "Let us try beginning the scale on F instead of G. Our last scale began on G, the *over*-fifth of C; this one will begin on the *under*-fifth, F. Listen very carefully and say which sound is wrong; it may not be *te* this time..... The digital B did not give the sound *fah;* we must find a new *fah*. What will that be?..... Play the scale with the new *fah;* is it right?..... Now what will be the signature of key F?..... Try if we can find a piece in key F in the album..... Notice which lines are flattened, bass and treble"..... Let child find other pieces in key F in the album.

"The signature of key G told us the key by pointing out the *te* of the scale; how does this signature tell us the key?..... It points out the *fah* of the scale; if we count downwards, *fah, me, ray, doh*, we find our key-name and pitch." (*Illustrate.*)

"Turn to the Great Staff diagram. Imagine that we have written the signature of key F on it; which are the two flattened lines?..... What other B's are there to beware of?..... Remember that we have to pretend that the B sounds have all disappeared from the staff, and we have always the sound B♭ instead." Exercise as before, pointing in key F.

This lesson can be divided, giving the portion on the sharp key just before teaching Solo 10, and that on the flat key before teaching Solo 6 or 11. And as these two keys suffice for a child's early solos, no more need be done for a while with a very young pupil. About this the teacher must use her own discretion.

Chords.—"Sounds struck together like this (*illustrate*) are called chords. As we meet with chords in quite easy pieces we may as well learn something about them now,

for chords and scales have a great deal to do with each other. We shall need the modulator to help us to understand them."

The Chord of Doh, or the Tonic Chord.—"The 1st, 3rd, and 5th degrees of the scale (*doh*, *me*, and *soh*) sound well when played together." (*Illustrate in key C, and let the pupil imitate.*)

"The lowest note of a chord is called its *root*, and chords take their names from their roots. This is called the chord of *doh*, because *doh* is its root. It is also called the tonic chord, because *doh* is the tonic or key-note of the scale. Now find the chord of *doh* in key G. Play the scale first (one finger); then pick out d m s and place your 1st, 3rd, and 5th fingers over them..... Now weigh down the three keys together, and *listen.* The three sounds should come exactly together. Play the same chord lower down with the left hand."

Find the chord of *doh* in key F.

Now we know three keys, C, G, and F, and their tonic chords.

SUMMARY.

1. The signature of Key G is one ♯; it is the *te* (7th) of the scale, and tells us where the keynote is—just above.
2. The signature of Key F is one ♭; it is the *fah* (4th) of the scale, and tells us where the keynote is—a 4th below.
3. Key C has no signature.
4. *Doh*, *me* and *soh* sound well together; they make the tonic chord in every key.

Home-work.—To point and play from *doh* to *doh*[1] in three keys, C, G, and F, and find the chord of *doh* in each key.

SECOND LESSON.

How the Scale is made.

As preparation for this lesson, call up in the pupil's mind that part of his past knowledge which he will need to enable him to understand it. Remind him, as in the Lesson on the ♯, that the white digitals are not all equally close neighbours. Question him on the "whole-steps"

and "half-steps" of the keyboard, and exercise him further in making big and little steps in other places by using the black digitals, *e.g.*, B to C♯, G♯ to A, etc. Not calling them by names, but letting him simply think about the mechanical operation of going to "the very next" or "the next but one."

Then see that he has the matter of the first Lesson clearly in mind, especially if any time has elapsed since he had it. In that Lesson we said nothing about the formation of the scale. We did not examine it very closely, but treated it as a tune—a tune already familiar to the child as a *whole;* and then we tried experiments with the tune, appealing to the ear. Through the experiments we discovered three important facts :—

1. That on the keyboard—without the black digitals —we can only play the scale-tune in key C. It sounds wrong if we begin it on any other letter.

2. That when we began the scale on G, a 5th above C, we had to find one new sound to make the scale-tune come right, and that was *te*, the 7th of the scale.

3. That when we began on F, a 5th below C, we had also to make a new sound, *fah*, the 4th of the scale.

"Now we are going to examine the scale more closely, and find out *why* it sounded right when we began it on C, and wrong when we began it on any other letter; and *why* we have to make the new *te* or the new *fah*."

1. Let the child *point* (without playing) to the digitals C to C¹, counting them—1, 2, 3, 4, 5, 6, 7, 8; and notice that the little steps come between 3 and 4, 7 and 8.

2. Let him *play them*, singing or saying the scale-syllables, and notice that 3 and 4 are *me-fah*, and 7 and 8 are *te-doh*¹.

This may have to be done two or three times.

Compare with the Tonic Sol-fa modulator, as at side.

8—d¹
7—t
6—l
5—s
4—f
3—m
2—r
1—d

"Let us see if the little steps come in those places when we begin on another letter."

3. Point (without playing) from G to G¹, using the numbers. Where do the little steps come?..... One of them right, between 3 and 4, but the other wrong, between 6 and 7.

Let us try if it sounds right..... No. Sol-fa it, and we shall find out what is the matter. We want the sound *te*. *Point* it again, putting in the new *te* (F♯)..... Show that this makes the little step at the top come right. Does it *sound* right now?.....

Point a scale from F to F¹. Now we find that it is the lower little step that is wrong, the upper one right. Play it so; listen..... What do we want? *Fah.* Make the new *fah* (B♭), and point and count it again ..... Both little steps are right. And now how does it sound?

Conclusion.—So we find that to make the scale sound right *the little steps must be in their right places*, and the right places are between *me* and *fah* (3 and 4) and between *te* and *doh*¹ (7 and 8).

(*The lesson may be divided here, but the foregoing should be revised before going on.*)

* * * * * *

Now we will try some experiments. Let us point a scale from *any* place on the keyboard, and see if the rule works in every case.

Let the pupil start on F♯, and point as before, using either the syllables or the figures. *The syllables are preferable*, being associated with the mental effect of the scale-sounds, by which they are recognized.

" Remember that we must make a big step everywhere except after *me* (3) and after *te* (7)."

This may have to be pointed two or three times. When it is done without hesitation, bring it to the test of the ear.—" Let us hear if it sounds all right."

Repeat, starting on C♯, then on A♭, on D, on B♭, on F, etc., until, by repeated drill, the pupil, is not only sure of the principle, but can readily point and play a scale from any point on the keyboard. Only the starting sound (key-note) need be named; the rest is the mechanical

application of the scale-plan, the ear being each time the critic and corrector. But let each scale be called by its name—scale of A♭, C♯, etc.

In all these experiments let the pupil use *one finger only*, that the attention may be entirely given to the one matter—the scale *principle* and its result to the ear—and not distracted by any considerations of fingering.

Chords.—"In our first Lesson we learnt the chord of *doh* in three keys. What are the letter-names of the *doh* chord in key C?..... In key G?..... In key F?".....

Here, then, we have three chords, the chord of C= *c, e, g ;* the chord of G=*g, b, d ;* the chord of F=*f, a, c ;* but each in its own key was the chord of *doh.*

From this we learn that a chord can have two names ; its letter, or keyboard name, which is different in every key, and its Sol-fa name, which is the same in every key.

We shall find as we go on that the Sol-fa name tells us more about the chord than the letter-name, but we must know both. It is quite easy to find chords and their names, but to find them quickly we must have some "drill" both in letter-naming and Sol-fa-naming.

You can always find the letter-names of any chord by skipping a letter on the keyboard, *e.g.*, E, G, B—A, C, E, etc. (*Give practice in quickly naming the letters of various triads, e.g.,* "What are the letters of the chord of B? ..... Chord of F?" etc.)

When doing this, the pupil will look at the keyboard at first, and after a little drill will try to visualize the keyboard and answer without looking at it. Let the names of each chord be repeated quickly, and remember that this drill is a question of *letter-groups only*, without reference to sharps or flats or major or minor chords.

"Now take the modulator. The Sol-fa syllables of a chord are found in the same way, by skipping a degree of the scale." Practice pointing the chords and saying their names rapidly : chord of *doh*, **d m s** ; chord of *ray*, **r f l** ; chord of *me*, **m s t** ; chord of *fah*, **f l d¹** ; chord of *soh*, **s t r¹** ; chord of *lah*, **l d¹ m¹** ; chord of *te*, **t r¹ f¹**. Then

from the *mental picture* of the modulator let the chords be named in the same way.

Keyboard Sol-faing.—Now call for any sound of the scale, *fah, te, ray, lah,* etc., and let the child respond by playing those sounds on the piano, using one finger only; do this in keys C, G, and F.

SUMMARY.

1. To make the scale sound right the little steps must be in their right places, between *me* and *fah* and between *te* and *doh*[1].
2. Chords have two names; letter-names and Sol-fa-names. The letter-names are different in every key; the Sol-fa names are the same in every key.

Home-work.—To practise rapid naming of the chord-groups on keyboard and modulator.

THIRD LESSON.

The Succession of the Sharp Scales.

So far we have only considered the bare facts of the construction of the scale. We have thought of each scale as a separate thing, and have (purposely) exercised the pupil in starting from any point on the keyboard, without considering order or relationship. The next step is to show that there *is* a relationship, and that one scale grows—so to speak—out of another.

Now it is quite possible to give the pupil a clear and practical knowledge of this relationship by continuing his keyboard experiments, without reference to notation; and it is, I think, advisable to give this rapid bird's-eye view before entering on the slower, more detailed, more thorough, and quite necessary course of scale-building *with* notation.

Starting from the pupil's experience that when he made a scale beginning on G (a 5th above C) he had to find a new *te* to make the scale-plan and the scale-tune come right, let him experiment further by moving his key-note a 5th above G, and again a 5th higher. He will find that in each case he has only to make one *new* sound, the rest having been used in the preceding scale. Children

are generally immensely interested in this experiment, and the more intelligent or more musical will insist on going on from key to key, easily doing all the "sharp" scales in one lesson. It is well to allow them to do this while the interest is fresh and keen, even if no other work is done in the lesson, for every fresh example of the working of the principle helps to fix it in the memory.

The next Sharp Scale.—"When we took the *soh* of key C and made it into the *doh* of key G we had to make a new *te*. Let us find the *soh* of key G..... What is its letter-name?"—D. "Point and play the scale of D, sol-faing it..... Again, letter-naming it*..... How many sharps have we in this scale?..... Which of them belonged to key G?..... Then what *new* sound have we made?"—C♯, a new *te*.

The Signature.—The pupil, from his experience in key G, may think that C♯ alone will be the signature of key D; but, as "people might forget" about the F's that were sharpened in the old key, we leave the sharps on the F lines and *add* the new *te*, putting a ♯ on the C spaces in both parts of the staff.

Staff Exercise.—As in 1st Lesson, point an exercise in key D on the Great Staff or Extended Staff diagram. Now this exercise will have many "dangerous places." Let the pupil point out all the F and C lines and spaces before beginning.

* * * * * *

Taking the *soh* of key D as the *doh* of a new scale, and questioning in the same way, the pupil finds that in key A there are two sharps that belonged to key D, and *one* new sound.—G♯, a new *te*.

Make the signature of key A, and give staff diagram exercise as before. Continue scale-building to key B.

Finding a General Rule.—"We find from what we have been doing (1) that every time we shift the scale by over-fifths we have to make just *one* new

* Letter-naming, because we know that the black keys, and some of the white ones, may have two names, and we must be sure that we are using the right one.

sound (*te*) to make the little steps come in their right places and keep the scale-tune true; and (2) that the new *te* is *added* to the signature of the last scale."

"Now this is going to be of great use to us, because, if we remember that the last ♯ in a key-signature is *te*, we can tell straight off what key a piece is in without *stopping* to remember how many sharps are in any key."

If *te* is F♯, *doh* is G.
If *te* is C♯, *doh* is D.
If *te* is G♯, *doh* is A.

Now show pieces with signatures of four and five sharps and ask for the key to be named, the scale pointed and played, first to the syllables, then to the letter-names.

Chords.—To find the *doh* chord in key D first have the scale pointed and sol-faed, and then pick out **d m s**.

Now we see that the Sol-fa names tell us more about the chord than the letter-names. The letter-names would only give us D, F, and A on the keyboard; but the Sol-fa syllables tell us that we must have F♯ in the chord, because F♯ is *me* in the scale of D.

Find the *doh* chord in key A and other keys

Transposition.—A usual requirement of practical examinations in the higher grades is to "transpose at sight;" yet pupils are not trained up to it. At a certain stage or age they are supposed to develop suddenly and in some mysterious and intuitive manner the power to transpose, and as a matter of fact, a large percentage of candidates fail in this test. Some, by patient grind, attain to a small amount of facility in proportion to the time spent upon it, and those who pass *well* are either those whose instruction in harmony has been practical from the beginning (not confined to paper work), or the gifted few who have possessed this power from childhood, and can hardly say how they do it.

Transposition, like everything else, has its elementary stage, its "day of small things," and this should begin as soon as the child has grasped the idea of "scale" and "key." There is no reason why a child who can transpose the eight sounds of the scale in stepwise succession—as he does every time that he plays them in a

new key—should not also transpose these same sounds in any other order. We may begin with a very simple melody, and let the child, as he works through the scales for the first time, play this little melody in every key. The time that it will take to do this is hardly appreciable, while the musical gain is enormous; for, while working on the principle of relative pitch the pupil's sense of absolute pitch is being insensibly cultivated, and his hand learning obedience to the *ear* as well as to the eye. The musical child will delight in playing the little tune in different keys, and will probably be soon heard attempting other familiar tunes; and for the unmusical pupil it is one of the best means of cultivating the ear and awakening interest. Thus the transposition of the scale, chord, and simple melody will go hand-in-hand.

Keyboard Sol-faing.—1. Call for any sound of the scale in any key, *fah, te, ray, lah,* etc., and let the pupil respond by playing these, using one finger only. The whole of the scale named should first be played. This KEYBOARD SOL-FAING is a preparatory exercise to transposition, which is the final test of key-knowledge.

2. Write, in Tonic Sol-fa notation, the melody of some simple tune the child knows, lying within a few notes; "Little Bo-peep" is very suitable for this purpose :—

{|d :d :d |d :— :d |r :— :r |r :— :r }

{|m :f :s |f :— :m |m :— :— |r :— :— ‖ etc.

Then, reading from this, let the child play it in G, D, A. No. 2 of "Farm Scenes" is also suitable here. Use the melody only at present. The Welsh air "Poor Mary Ann," running from s_1 to r, would illustrate the use of *te*. (First part only.)

SUMMARY.

1. The last sharp in a key-signature is *te*. That tells us the keynote, which is just above.
2. The Sol-fa names help us to find chords as well as to make scales.
3. They also help us to transpose a tune from one key to another.

FOURTH LESSON.

The Succession of the Flat Scales.

Revise the lesson on key F, and test by keyboard sol-faing, finding the *doh* chord, and transposing the little tune, in that key.

The next Flat Scale.—"When we took the *fah* of key C and made it into the *doh* of key F (1st Lesson) we had to make a new *fah*. Let us now find the *fah* of key F..... Point and play the scale of F, sol-faing it ..... Again, letter-naming it. What is *fah?*"—B♭. "Point and play a scale beginning on B♭..... How many flats in it?..... Which of them belonged to key F?..... And what new sound have we made?" E♭, the new *fah*.

Let the pupil make a SIGNATURE for key B♭, *adding* the new *fah* by putting a ♭ on the E spaces in both parts of the staff.

1. Give the Staff Diagram exercise, first pointing out the B and E lines and spaces.
2. Call for the scale-sounds in any order.
3. Find the DOH CHORD in key B♭.
4. TRANSPOSE "Little Bo-peep" or "The Farmer" into the same key, first pointing and playing the scale.

* * * * * *

Find *fah* in key B♭. Call it *doh* and point and play a scale from E♭. What is the new *fah?* Make a signature for key E♭. Give the four exercises as above.

"Now we find (1) that every time we shift the scale by under-fifths we have to make *one* new sound (*fah*); and (2) that the new *fah* is added to the signature of the last flat scale; and if we know that the last flat in a signature is *fah*, we know where to find the keynote (**f m r** *doh*).

A quicker way of finding the keynote in a flat key is to remember that it is the *last flat but one;* because we took the *fah* of the last key and made it the *doh* of the new one.

SUMMARY.

1. Scales a 5th apart are very nearly related, because when going from one to the other, whether by an over 5th or under-5th, we have only to alter one sound of the scale.

2. The last flat in a signature is *fah*. This tells us the key-note, which is a 4th below.

Pianoforte teachers must remember that much of this will be familiar to children who have had the good fortune to attend a really well-taught Tonic Sol-fa class, and have made some progress in sight-singing. In secondary schools this foundation teaching is rare as yet, but it is beginning. For the private pupil the pianoforte teacher should provide it, being allowed extra time. We should use *all* the child's existing knowledge in making links with new knowledge, and it will be a help if the teacher will use the three-column side of the Step Modulator at this point, and compare it with the child's present experience. The modulator shows clearly the whole process, that when we go into the right-hand column, taking the *soh* of the old key and making it the *doh* of the new, we have to make *one* new sound, *te*.

In dealing with the flat scales, the modulator (and the Tonic Sol-fa way of looking at key-relationship) is a great help. The child does not at present know the difference between a "perfect" and a "diminished" 5th, nor is it necessary that he should. But he must have some sure guide to his next key-note. To him a "fifth" below F is B, and he will want to begin his new scale on that. But if he thinks of it as the *fah* of key F, the old scale, he knows it is B♭. So we can give him a reliable theory without plunging him into a course of modified intervals, a most dry and unprofitable part of musical theory for a young learner.

Intelligent children may be allowed to make all the "flat" scales at one lesson, if keen to do so, right round to G♭. But, unless the pupil should happen to notice it himself, I would not direct his attention to the fact that the keys G♭ and F♯ are identical in pitch. It will come with greater force by-and-by in connection with the *notation* of key. See Scale Lesson 6, page 213.

In all this work still use one finger only. Performance of scales is not our immediate object, but understanding.

It often happens that a boy pupil has to be removed from his "Child Pianist" teacher to go to school before he has gone through many Steps. In such cases this First Scale-course will be found a rapid way of giving the pupil a clear notion of the meaning of key. The minor scales can be treated in the same way. (See Scale-Lesson 2, Third Scale Course.) If there is time to give him a notion of scale-fingering—playing one octave of each scale—all the better; though this can generally be left to the ordinary teacher.

CHAPTER II.

THE SECOND SCALE COURSE.

Notation in Relation to Key.

In the pupil's early Steps we have taught Key, *i.e.*, relative pitch, through the ear, with the help of the Tonic Sol-fa syllables, the modulator-picture, and the general observation of tonal effects in the recreative music. We treated the Staff from the standpoint of absolute pitch, the symbolizing of fixed sounds by lines and spaces, and their "locality" on the keyboard—that being the first necessary step towards sight-playing. We looked at it in its primitive aspect of "a picture of the white digitals," and the pupil used only these. But while his hand and eye were working by absolute pitch, his ear was constantly in touch with relative pitch, or key, and even with change of key, while playing his duets. For though the primary object of these was the reading of time-notation, the ingenuity of the composer placed these five-finger tunes in several keys (C, G, F, A minor, D minor), and most of them modulate. The Reading Exercises supplied further examples, the varying of the key—so far as keys were available—being designed to prevent C from enthroning itself in a place of honour to which it has no special claim.

Thus the two kinds of pitch have been gradually mingling in the child's consciousness, and they were brought close together in the First Scale Course. In it the pupil learnt how the fixed-pitch keyboard has to adjust itself to the demands of relative pitch and the shifting key-note by calling into use its reserve forces—the black keys. That practical course of scale-*building* is foundation work for scale-*playing*, helping as it does to make mental pictures of scale-*shapes* on the keyboard. We now go a step further and reduce this practical knowledge to writing, for "writing makes an exact man." It is necessary, moreover, because there are anomalies in the notation of key which can only be understood by discovering how they came to be.

If, however, the lack of time allowed to the private visiting teacher absolutely forbids any paper work to be done, it is possible

to give the substance of the Second Scale Course at the keyboard—as a continuance of the First—the pupil's writing being confined to the key-signatures and a few exercises in translation from the Tonic Sol-fa notation to the Staff.

Transposition is treated more systematically in the Second Scale Course.

The only principle on which a reliable method of Transposition can be founded is key-relationship. Simple diatonic music, such as an easy hymn-tune, can be transposed by interval, raising or lowering every note by a 2nd or 3rd as the case may be, and keeping in mind the signature of the new key. But working on this plan, it is easier to transpose to a key which is "geographically near," if I may so express it, than to one which is in close harmonic relation. Take, for instance, a plain hymn-tune in C. It is easier, when thinking by interval, to play it in D, or even in D♭, than in the sister keys G or F. This fact points to a weakness in the method of procedure.

Again, when working by interval a chromatic chord sometimes proves a *pons asinorum*, and the *written* transposition of the chromatic passage will probably result in grave errors of notation even though the passage *sounds* correct. It is evident, then, that transposition by interval is only reliable up to a certain point. Intervals help us, undoubtedly, and we gladly avail ourselves of their help, but intervals must, in the long run, be referred to key relationship, and when we come to transposing advanced music we must be able to transfer our chords and arpeggios *wholesale* to the new key, and not note by note. Therefore, let us begin upon the lines that will carry us to the end.

In the first stages of transposition we must necessarily use simple exercises. Two major and two minor chants —the first of each couple containing only the tonic and dominant chords, the second including the subdominant and these chords in their root position only—will supply sufficient material to establish the *principle* and the habit of considering the key-relationship of each note.

The child who, knowing the scale and tonic chord in key C, has learnt to build them up again in key G, has had his first lesson in transposition. To transpose a selection

from the seven sounds of the scale, in a given order, from the one key to the other, is but a slight advance upon what he has just done; so our first step is to take the melody only of the first chant, and let it be played after each major scale in the daily practice. Then we add the bass, and *the two outer parts* are played through all the major keys. The second chant, taking in the bass of the subdominant chord, is treated in the same way. When the pupil has had a lesson on the distribution of parts in a chord, and *not till then*, the harmonies are filled in, and the complete chant played after its corresponding scale.

It will be easily seen that the additional amount of time required for these exercises, *half a minute to a minute per day*, is so slight as to be scarcely appreciable, while the lessons themselves are short, and given, necessarily, at long intervals. With this slight tax upon the time of teacher and pupil, a child who at nine or ten years old begins by transposing the first little chant melody, ought at eleven or twelve to be able to play chants 2 and 4, and at 14 or 15 the remaining chants in Step VI (pupil's books), in any key and in the various ways there indicated, with intelligence and ease; thus laying, without any difficulty, a solid foundation for the serious study of harmony.

NOTE.—As I find that teachers are using the Method of the Teacher's Guide in their theory classes for older pupils, I have (though it involves repetition) left the original scale-lessons of this section unaltered, that the subject may be taken from the beginning, in connection with notation, for pupils who have not begun on the Child Pianist Method.

SCALE-LESSON 1.

CONCERNING THE MAJOR SCALE.

Play to the pupil one octave of the scale of C, ascending and descending, and explain the *word* scale (from the Italian *scala*, a ladder or stair). Make him notice the restfulness and strength of the C. This may be done by stopping sometimes on one of the other tones, when he will feel the want of completeness and rest; and so he will recognize C as his key-note or tonic

(accustom him to both names), as he has been doing in his duets through the earlier steps.

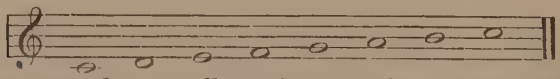
"How many sounds are there in the scale?"—"Eight." "Yes; but the eighth has the same name as the first; and not only the same *name*, but the same *character*, for we can stop on it quite as comfortably. (*Illustrate.*) It is the *Tonic* repeated. The scale is, in fact, a little stair of *seven* steps; but when we come to the seventh step we feel that we want a *landing*, and so we add a top step to rest upon, completing the *octave*. Of course we may have many *flights* one above the other (*illustrate by playing several octaves*), but we always want a *landing* at the top; and therefore in our scale practice we do not turn back until we have played our Tonic or key-note."

"We call this the scale of C, but it might more correctly be called 'the major scale *in the key of C*,' because we can play this same major scale in any key—that is, we can begin it on any digital on the piano, black or white, and it will sound just the same. (*Illustrate by playing in several keys.*) For there is only one major scale, and when you have learned how it is made you will soon be able to play it in many keys." (*Children who have been through the First Scale Course will have done this, and only need to be reminded of what they know.*)

How the Major Scale is made.

"Let us write on the slate the notes of the scale of C, and put the letter-names over."

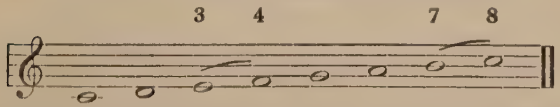
5. C D E F G A B C



"These sounds are all made by using white digitals; but we know that though all the white digitals *appear* equally close neighbours they are not so in reality; the ladder has some big steps and some little steps. The picture of the scale on the staff does not show us this (*refer to illustration on the slate*), for seconds look all alike; but we shall find it out by playing the scale very slowly and examining each step as we go along. We will call it a *big step* when there is *a sound between*

the written notes; a *little step* when there is *no sound between.*"*

From C to D is a — ?....Big step; there is a sound between.
From D to E is a — ?....Big step.
From E to F is a — ?....Little step; there is no sound between.
(Mark the place of the little step in the written scale.)
From F to G is a — ?....Big step.
From G to A is a — ?....Big step.
From A to B is a — ?....Big step.
From B to C is a — ?....Little step.
(Mark the place of the second little step.)

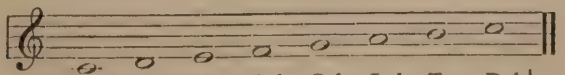


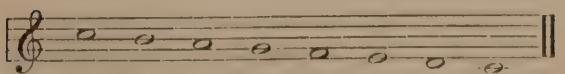
"Now notice where these little steps come. Between E and F, and between B and C, which are the 3rd and 4th and 7th and 8th degrees of the scale. Remember this, because in every key they must come between the 3rd and 4th, 7th and 8th degrees."

These seven sounds of the scale have other names besides the letters. They are the syllables *Doh, Ray, Me, Fah, Soh, Lah,* and *Te.* We will call these their "scale" names, and they will help you by-and-by to understand many things about music more easily than the letter (or "keyboard") names. Singing the scale to the syllables is called "sol-faing."

Refer to the modulator, which should always be at hand; a larger one hung up for class-work.

Let the pupil play the scale several times from C to C^{1}, singing the syllables.





* With an ordinary class of older school girls the terms *tone* and *semitone* may be used from the beginning of this Course of Scale Lessons.

"We have examined the *seconds* in the scale, and found that they are not all alike. If we examine the *thirds* we shall find that *they* are not all alike either, though on the staff they appear so. For instance, the actual interval between the 1st and 2nd line of the treble staff is less than that between the 2nd and 3rd lines. (*Prove this by referring to the keyboard, or to the keyboard diagram if in class, pointing out the three semitones—"little steps"—in the one case, and the four in the other.*) So we find that there are greater and smaller thirds. The interval from *Doh* to *Me* is a *greater* (or *Major*) third; and for that reason this scale with a Major third at the bottom is called the *Major scale.*"

Show that the modulator is a truer picture of the scale than the staff, because it shows the difference in the size of the intervals; so it helps us to understand the staff.

EXERCISES.—1. Keyboard sol-faing, as directed on page 184.

For pupils who are learning Tonic Sol-fa in the singing class another kind of keyboard sol-faing will be found very useful. It is the reverse process to the other, and should be done immediately after it. The teacher, after playing the tonic chord, points to the digitals that give the scale sounds, and the pupil sings them. This is using the keyboard as a kind of modulator, and helps very much in correlating sight-*singing* and sight-*playing*. It is a device of Mr. Field Hyde, of Cambridge, who uses it in class-work by pointing exercises on a keyboard diagram.

2. Playing a tune from Tonic Sol-fa notation.

The first part of "The Vicar of Bray" is good for this, as it includes the entire octave—

{:s |d' :t.l|s :l |f :s |m :f |s :d |f :m |r :— |d ‖

or the first part of "The Bluebell of Scotland"—

{:s |d' :— |t :l |s :— |l :t.d'|m :m |f :r |d :— |— ‖

Home-work.—To translate either of the above into Staff notation in key C.

SUMMARY.

1. The word "scale" means a ladder.
2. In the musical ladder all the steps are not equal; there are smaller steps between the 3rd and 4th, 7th and 8th degrees.
3. The sounds of the scale have letter-names and scale-names. The scale-names are *Doh, Ray, Me, Fah, Soh, Lah, Te.*

4. The first of these, *Doh*, is called the key-note or tonic; its character is strong and restful.
5. Singing the scale to these syllables is called "sol-faing."
6. A scale with a major 3rd between its 1st and 3rd degrees is called a major scale.

CHORD-LESSON 1.

Part of the following lesson has been given in the 1st Scale Course. I have let it stand here to make the present series of lessons complete.

The Tonic Chord.—"The 1st, 3rd, and 5th degrees of the scale (*doh, me,* and *soh*) sound well when played together." (*Illustrate, and let the pupil imitate.*)

"Sounds struck together are called *chords*, and are written above each other." (*Illustrate on slate, or blackboard if in class.*) Three sounds so placed are called a "common chord," or "triad."

"The three sounds *doh, me, soh* form what is called the Tonic chord, because it has the Tonic (*doh*) for its root or lowest note."

"In key C, the notes of the Tonic chord are C, E, G. You can always find the letter-names of any chord by skipping a letter, *e.g.*, E, G, B—A, C, E—etc. (*Give practice in quickly naming the letters of various chords; e.g.*, "What are the letters of the chord of B?"..... Chord of F?" etc.)

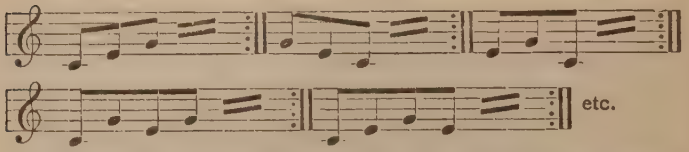
"The *scale*-names of chords are also found by skipping a degree on the modulator." Give drill in quickly naming "the chord of Fah, of Ray," etc., first looking at the modulator and then without.

"Chords are named from their roots. If I ask you the letter-name of this chord (*writing any Common Chord*), you will look at its lowest note, or root, and the name of that note is the name of the chord." (*Give practice in quickly naming chords in this position.*)

"All music is made up of scales and chords." (*Illustrate by showing some arpeggios, and explaining that they are only broken chords.*)

"By varying the order in which we play the three sounds of any chord, we make different 'figures,' which are often used, and sound very pretty." (*Illustrate as*

below, and let the pupil play each one after the teacher's pattern. Show examples from sonatinas, etc., of the use of such figures in accompaniments.)



"These figures are fingered like the chord from which they are made." As the pupil writes each new scale, let him pick out the notes of the Tonic chord, write it himself, and play it and some of the chordal figures after each scale in his daily practice. He will find models of these figures in his book.

SUMMARY;

1. Chords are named from their "root" or lowest note.
2. They can be broken up into arpeggios and chordal figures.

Home-work.—1. To practise naming the three sounds of any chord, by letter-names and modulator names.

2. To play the chord of C with each hand separately, weighing down the keys so that all three sounds come quite together.

Use the Unbarred Sentences of the 5th Step as Reading Exercises, combining Interval, Key, and Time.

SCALE-LESSON 2.

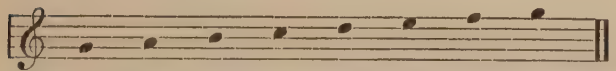
The First Sharp Key.

"Suppose we want to build a major scale on some other key-note—D for example—it will not do to have the little steps between E and F, B and C, as they come. Listen while I play a scale beginning on D. (*Play from D to D¹ on the white digitals, singing the letter-names.*) Does it sound right? No, it sounds all wrong. Let us try again on A. Wrong also. This is because the *little steps* are not in the places where we expected to hear them; *the ear remembers and expects.*"

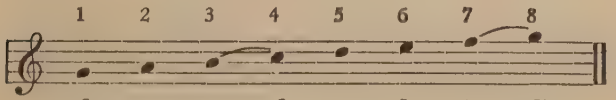
"We see, then, that the letter-names will not help us in scale-building; but the scale-names will."

"We will build a scale on G."

"1st. Write the series of sounds from G to G¹."



"2nd. Write the scale-names (initials only) underneath and the figures above, and mark the places where the little steps ought to be; between **m** and **f**, **t** and **d¹**, the 3rd and 4th, 7th and 8th degrees."



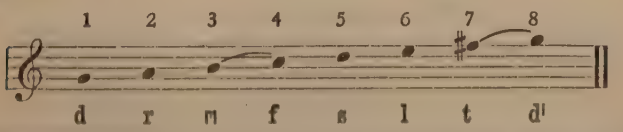
"3rd. Watch this written scale while I play it, and tell me which of its notes sounded wrong?..... The line F did not give the sound *te*."*

"4th. Analyse it, to see if the little steps are in their right places." (Refer to the keyboard at each step.)

From G to A is a — ?....Big step.
From A to B is a — ?....Big step.
From B to C is a — ?....Little step.

So the first little step is in its right place.

From C to D is a — ?....Big step.
From D to E is a — ?....Big step.
From E to F is a — ?....Little step, and it ought to be a big one.
How shall we make it a big one?....By sharpening the line F. And now
From E to F♯ is a — ?....Big step; and
From F♯ to G is a —?....Little step, and our scale plan is right.



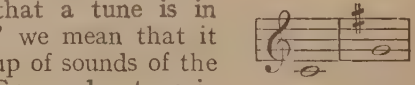
* The pupil who has been through the Keyboard Scale Course will at once suggest sharpening the F. Let him, however, make the analysis.

"Now if we compare this scale with the scale beginning on C we find that we have used the very same sounds, except for the 7th degree of the scale. We found that the sound given by the line F was not the proper scale-sound, *te*, so we had to *make a new te* by sharpening the line F."

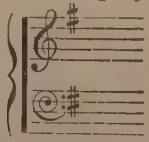
Compare this keyboard process with the modulator, showing that it is the sharpened 4th (*fe*) of key C which becomes the leading-note in key G. The Tonic Sol-fa pupil will at once see the parallel.

g¹	G
f♯¹	F♯
e¹	E
d¹	D
C	C
B	B
A	A
G	G
F	
E	
D	
C	

The Key-signature.—When we say that a tune is in "key C" we mean that it is made up of sounds of the scale of C; and a tune in key G would be made of the sounds in the scale of G. We have found that the sound "t" (the 7th) in the scale of G must always be F♯; that is, every F on the whole keyboard will be played on the black digital just above. To save the trouble of writing a ♯ before every F that may occur we place one ♯—which stands for "t" remember—on the top-F line in the treble, and one on the F-clef line in the bass (illustrate), to remind us that we are playing in key G.

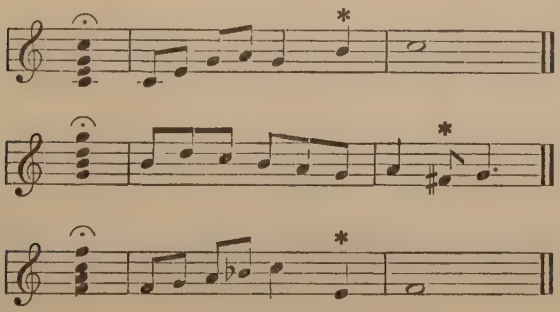


s¹	DOH
f♯¹	fe—TE
m¹	LAH
r¹	SOH
DOH	FAH
TE	ME
LAH	RAY
SOH	DOH
FAH	
ME	
RAY	
DOH	



This is called the *key-signature*, and it is printed at the beginning of every line. (*Show the pupil some printed music in key G.*)

The Leading-note.—"Te," the 7th of the scale, is called the *leading-note.* It has a peculiarly sharp and piercing character, and always seems to want to go *up* to Doh; or, in other words, it *leads to* the Tonic. Listen. (*Play the following, first striking the complete chord, and pausing on the note marked with a star. If the chord of the dominant, or dom. 7th, is played under the leading-note and resolved with it, the effect of te will be stronger.*)



EXERCISES.

1. Keyboard sol-faing in key G, both forms.
2. Following the teacher's pointing on the Extended Staff, imagining the signature of key G.
3. Reading Exercises 5 and 6, 5th Step (one line of each enough at a time).
4. Interval Exercise No. 3, (*a*) with right hand, imagining a treble clef and signature of key G; (*b*) with left hand, imagining a bass clef. Half the line enough at a time.
5. Playing (and sol-faing) one of the tunes of last lesson in key G.

Not necessarily all these at every lesson; but variety in the form of exercise lends interest. 1 and 2 might be alternated, and 3 and 4.

SUMMARY.

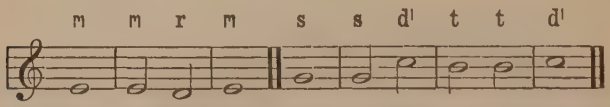
1. The little steps of the scale must always come in the same place, because *the ear remembers and expects.*
2. In building a scale with G for its key-note we have to make a new "te" (7th) which is F♯.
3. This new "te" is placed in the *Signature* to save the trouble of writing a sharp before every F.
4. The 7th of the scale is called the "leading-note." It is sharp and piercing, and wants to *move up.*

CHORD-LESSON 2.

To find the Tonic—(Doh) chord in keys C and G.

TRANSPOSITION.—1. To translate one of the tunes of last lesson into Staff notation in key G. (A real "Child Pianist" pupil should be able to write it in the alto clef.)

2. To sol-fa, play, and memorize the melody of Chant No. 1 (Step 5), and then sol-fa and play it in key G, after playing the scale and Tonic chord of that key.



Whether for translation or for transposition at sight, any songs used in school work can be used. The best introduction to transposition at sight is playing from the Tonic Sol-fa notation, first a single part, later two parts. A handy book for this is the collection of National Songs "Approved" by the Board of Education.* These are mostly diatonic, and therefore available for the early Transposition lessons. Only the vocal part will be needed.

SCALE-LESSON 3.

THE SUCCESSION OF THE SHARP KEYS.

We have found that to play the major scale from the key-note C we do not need to use any black digitals. Thus key C has come to be called the "natural key," though it is really no more "natural" than any other key. The scale is the scale, wherever we begin it, and it is as easy to *sing* it in one key as in another; but as the scale of C "comes naturally" on the keyboard, we may accept the title and call it the "natural key."

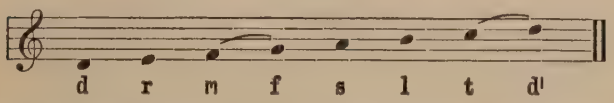
"We found, too, that when we took G, which is the 5th degree of the scale of C, and made it the key-note of a new scale, the little step at the top was not in its right place—we had to .....?" "Make a new leading-note by sharpening the 7th." Every time that we move our

* Curwen Edition 6005. Parts I and III: Tonic Sol-fa, 3d; Staff, 4d. The Pianoforte Edition (3/6) has useful historical notes on the songs.

key-note a fifth higher on the keyboard we shall find the same change necessary; there is just *one new sound* needed to make the new scale, and that is the leading-note."

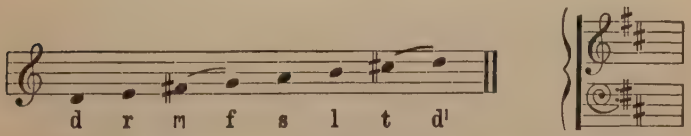
"Let us try."

"What is the fifth above G.....?" "We will take this note (D) for our new tonic. Write the notes from D to D¹, and the scale-names under, marking the places of the little steps as we did before.



Then analyse, referring to the keyboard at each step.

From D to E is a — ?....Big step; right.
From E to F is a — ?....Little step; wrong. What must we do? Sharpen the F; and now,
From E to F♯ is a — ?....Big step; right.
From F♯ to G is a — ?....Little step; right.
From G to A is a — ?....Big step; right.
From A to B is a — ?....Big step; right.
From B to C is a— ?....Little step; wrong again—so we must sharpen C, the 7th.
From B to C♯ is a — ?....Big step; right, and
From C♯ to D is a — ?....Little step; right.



The Key-signature.—"To make the scale on the key-note D we have been obliged to use two sharps. But if we compare this scale with the scale of G we find that F♯ was already used in that key, so that once more we have just added a new leading-note, or *made a new te.* as we did before. *One* new sound."

The Dominant.—"You have learned that *doh*, the 1st degree of the scale, is called the Tonic, and that *te*, the 7th, is called the leading-note. Now you may learn the name of the 5th degree (*soh*). It is called the *Dominant;* and

when we take the 5th of any key and make it the Tonic of a new key, we call that new one the 'key of the Dominant.' You will find by-and-by that a tune very often passes into the key of the Dominant, and then comes back again into its old key."

The "Vicar of Bray" and the "Bluebell" both offer illustrations of this. Play them through. In "The Vicar" the pupil will probably *feel* the change of key in the second part (B) and the return to the original key in A^2. In the "Bluebell" the change is only cadential, but easily recognized.

The Character of the Dominant.—"We have spoken of the *character* of the tonic and of the leading-note; the one being strong and restful, the other sharp and piercing, and always wanting to move on to the tonic. The Dominant has all the strength of the tonic, but it is much brighter and not so restful. We cannot stop on it so comfortably, though sometimes we do find a tune ending on the Dominant." (See Duet 3, 4th Step.)

Let the scale as well as the signature be written on both clefs.

SUMMARY.

1. C is called the "natural" key because the scale-tune comes naturally on the keyboard when played from C to C.
2. The sharp keys succeed each other by over-fifths.
3. Every time we move our key-note a 5th higher we have to make a new leading-note (sharpen the 7th).
4. This new leading-note is the sharp 4th of the key we have left.
5. To build a scale on the key-note D we need two sharps, which are placed in the signature.
6. This signature tells us the key by pointing out the new "te;" for if C is "te" D must be "doh"; or in other words, if C is the leading-note, D will be the tonic.
7. The 5th of the scale is called the dominant; its character is bold and bright.

EXERCISES.

As in last lesson, adapting them to key D, with Reading Exercises 7 and 8. Translate the second part of the "Bluebell" (or any other tune with a cadential change to the first sharp key), into keys G and D, with signatures—

{:s | m :d | m :s | d' :— | l :t.d' | t :s | l :*fe | s :— ‖

CHORD-LESSON 3.

Chord of the Dominant.—"We can build a chord upon any tone of the scale—

but as the Dominant is the sound which comes next in importance to the Tonic, so the chord which we build upon that sound is next in importance to the Tonic chord. It is called the chord of the Dominant (chord of Soh)."

"The scale-names of the chord of the Dominant are *soh, te, ray*—the Dominant with its 3rd and 5th; let us find the keyboard-names in the keys about which we have been learning."

Let the pupil himself pick out **s t r'** in each key, and play the chord.

In key C: **s, t,** and **r'**, are G, B, and D—the Chord of G.
In key G: **s, t,** and **r'**, are D, F♯, and A—the Chord of D.
In key D: **s, t,** and **r'**, are A, C♯, and E—the Chord of A.

Question on these till they are answered readily on the keyboard and without it.

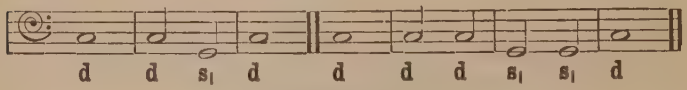
We said that the character of *soh* was bright and strong, but not very restful. The chord of Soh has much the same sort of character. We don't want to stop on it. It is a restless chord, because it contains that very restless sound *te*, which wants to go on to *doh*.

"Now listen to this chant. There are just those chords in it, the chord of Doh and the chord of Soh. (*Play Chant No.* 1 *with full chords, naming the chords.*) Can you hear the change from one to the other?..... And can you feel that we don't want to stop on the Soh chord?..... (*Play it again.*) Now listen to the bass alone—

D | D S | D || D | D D | S S | D ||

These are the root-notes of the two chords. Try to listen to the bass while I play the chant again." (*Play the bass rather louder than the other three parts.*)

Transposition.—Let the pupil learn the bass, sol-faing it, and play it after the scale, the chords, and the melody, in these three keys.

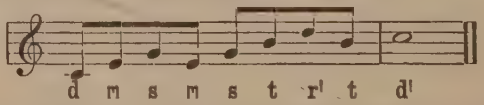


SUMMARY.

The chord of Soh is s t r'. Like its root, it is bright and restless.

Home-work.—1. After each scale in daily practice, to play the Doh and Soh chords, and the melody and bass (separately) of Chant 1, sol-faing them.

2. To play, and sing to the Sol-fa syllables, the following little exercise. In key G it will lie too high for the voice, but in key D it should be sung.



For pupils who have had no Sol-fa training this last is a valuable exercise, accustoming the ear, almost insensibly, to the association of sound and syllable.

The pupil can now rapidly work out the next three scales, A, E, and B, with their Tonic and Dominant chords. These I should continue to call the chords of Doh and Soh. The syllables bring to mind the mental effect better than the other terms.

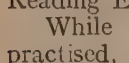
Continue the Interval Exercises and the timeless Reading Exercises through the keys.

While scales A, E, and B are being studied and practised, give the next chord lesson, dividing it, if necessary, at the stars.

CHORD-LESSON 3*a*.

Change of Position and Fingering.

So far we have played our chords in what we call "close position," that is, with their notes a 3rd apart.



We know this position so well on the staff that when we see a chord written that way

we do not need to read each note; having read the lowest we at once play the chord. *Test ability to do this.*

But chords are written in other positions.

"Let us write any common chord, say F, making the root-note larger than the others."

"Now, if we take the root-note, F, away from the bottom of the chord, and put it at the top, leaving the other notes where they are,* we have the same chord—the same *letters*—but in a different position."

"We might call this 'turning the chord upside down,' but this would be an awkward-sounding phrase for a musical purpose, so we use instead the word *invert*, which means the same thing. We *invert* the chord."

"The chord in this position has a different *shape*, which you must learn to recognize at a glance, so that when you meet with a similar chord you may be able to play it without reading every note separately. Look at it. Instead of the close 3rds we see the interval of a 4th in the upper part, and 'What is the interval between the outer parts?'.....A 6th, instead of a 5th, as in the close position. Now, this will make a difference in the fingering of the chord. What fingers have we always used in the close position?..... $\begin{matrix}5\\3\\1\end{matrix}$. That would be awkward now (*illustrate*), but you can find out a better fingering yourself. Play the 6th, the outer interval..... Now what finger *falls naturally* on C?.....The 2nd. The difference, then, is using the 2nd instead of the 3rd finger."

* The teacher should illustrate as he speaks, by actually rubbing out the lower note from slate or blackboard, and writing it at the top; or, if using the Scalometer, by removing the lower cube, and placing it above. See directions for using the Scalometer in chord-building.

"In the left hand the change of finger is not necessary. Play the 6th..... You see the 3rd finger falls naturally on C; so we get the new position merely by an extension of the thumb."

"If we would play chords quickly at sight, it is not enough to recognize their shape; it is also necessary that the hand should be ready to grasp them without stopping to think about fingering."

"To arrive at this readiness we must first practise the change of hand position apart from the keyboard, and then try how quickly we can find the chords on it. For convenience, we will call these the *a* and *b* positions."

Exercises.—1. Call for *a* position, *b* position, until each hand, lying on the table, assumes the right shape without much hesitation.

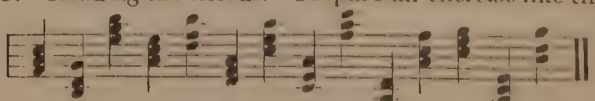
2. Finding the chords on the keyboard. "Lift one hand a little above the keyboard..... While it is in the air, prepare to play a chord in close position ..... Now, *with your eyes shut*, try if you can drop, loosely and easily, on an *a* position chord *anywhere* on the keyboard..... Again, higher (or lower)."

The same with left hand.

The same for *b* position, each hand alternately, all over the keyboard.

Then call for *a* position, *b* position, with change of locality each time; the further off the better. Encourage the pupil to judge, by his ear, whether he is correctly playing an *a* or *b* position.

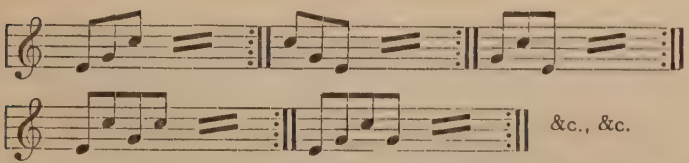
3. Reading the chords. Prepare an exercise like this—



Let the lowest note be named, or the highest, if the chord drops below the staff, and the chord then played by its *shape*.

Write it without a clef, that it may be used for either hand, and later on for any key.

"Chordal figures can be formed from the *b* position of chords, as well as from the *a* position." (*Play, and let the pupil imitate, as under*)—



"These are fingered like the chords from which they are formed."

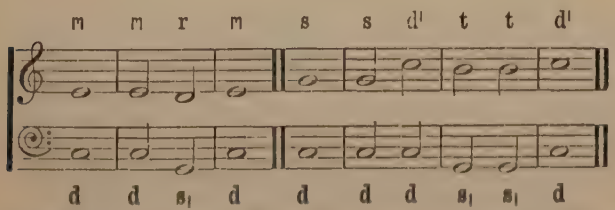
Transposition—Melody and Bass.

(*To be given as soon as the pupil knows the melody and bass of the chant separately.*)

"Before playing the two parts of the chant together let us examine them, and notice what bass notes are used under each note of the melody. We see that the melody is chiefly made up of the notes of the Tonic chord (**d m s**), and if we look at the bass we find under each of these notes the root-note of the Tonic chord."

"But there are two other notes in the chant, **r** and **t**. To what chord do these belong?..... To the chord of Soh—(the Dominant). Yes; and under each of them we find the note we might expect to find, the Dominant (**s**)."

"Now we will play the chant after each scale, always with both hands, and name the *bass* notes instead of the treble."



The audible naming of the bass while playing both parts is important.

SCALE-LESSON 4.

First Flat Key.

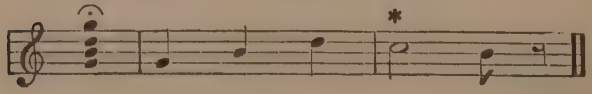
"The sharp keys succeed each other by over-fifths." (*Illustrate.*)

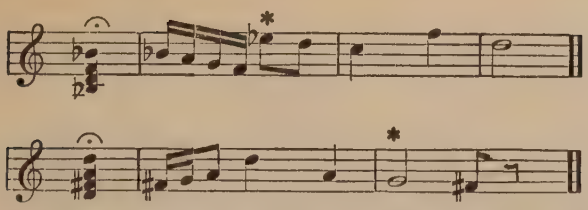
"The flat keys succeed each other by under-fifths." (*Illustrate.*)

d t_1	"The over-fifth of *doh* is *soh*. When we take the over-fifth of one key and make it the Tonic of another we go into the *next sharp key*."	s—d f
l_1	"The under-fifth of *doh* is *fah*. When	m
s_1	we take the under-fifth of one key and make it into the Tonic of another, we go	r
d—f_1	into the *next flat key*."	d

Compare with the modulator.

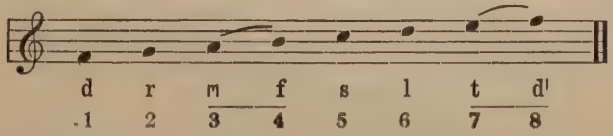
"The under-fifth is called the 'subdominant.' It is not only the under-dominant, or under-fifth, but it is also *under the dominant*, for it is the 4th of the scale (*Show, on keyboard, that the 5th below and the 4th above have the same letter-names.*) Pieces of music sometimes pass into the key of the Subdominant and back again, but not so often as into the Dominant. The character of the Subdominant is just the opposite of that of the Dominant; the 5th is bright, the 4th is grave, and it always seems to want to *go down* to *me* (the 3rd), just as *te* (the 7th) wants to go up to the Tonic. Listen." (*Play the following, first striking the complete chord, and pausing a little on the note marked with a star. Play the chord of the dom. 7th under the fah and resolve it with it It brings out the effect of fah very strongly.*)





" In key C, what is the under-fifth (*fah*)?"—F. " We will take F, then, as our next key-note and build a scale upon it."

Let the pupil write, as before, the series of notes, from F to F^{1}, placing the Sol-fa names or figures under, and marking the places where the little steps ought to occur.



Then analyse—

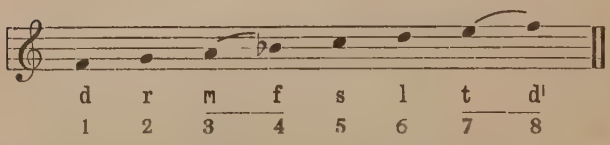
From F to G is a — ?....Big step.
From G to A is a — ?....Big step.
From A to B is a — ?....Big step; wrong.

The pupil, being accustomed to adjust the semitones by means of sharps, will probably suggest sharpening the A to make the little step between *me* and *fah*, not seeing at first that this would give two A's in the scale. His exercises in "letter-naming" the scale have taught him that this cannot be. It would also make the previous interval too big, while the one which follows (B to C) would remain too small. Point this out, and let him think again. A child may see at once what ought to be done. If not, try playing the scale downwards, when he will probably see that it must be B♭. If this fails, explain at once.*

* For though, on the one hand, one should never tell a child anything which he can be helped to discover for himself; on the other hand, we should never puzzle him unnecessarily. The faculty of knowing whether the pupil's mind is travelling in a straight line towards a truth, or just going to miss it, is one of the instincts of the true teacher.

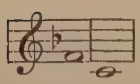
Continue—

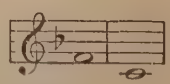
From A to B♭ is a — ?....Little step.
From B♭ to C is a — ?....Big step.
From C to D is a — ?....Big step.
From D to E is a — ?....Big step.
From E to F is a — ?....Little step, in its right place.



"Now notice that this time we did not make a new *te* (7th), but a new.....?"—*fah* (4th). "And every time we move our key-note a 5th *lower* we have to make a *new fah* (4th)."

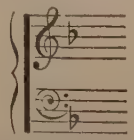
Compare the keyboard process with the modulator here, pointing out that it is the flattened 7th (*ta*) of key C which becomes the 4th (*fah*) of key F. The Tonic Sol-fa pupil will know this. Ill. 26 shows it with the letter-names and Sol-fa syllables side by side.





F DOH
E TE
D LAH
C C SOH DOH
B
B♭ FAH—ta TE
A A ME LAH
G G RAY SOH
F F DOH FAH
E ME
D RAY
C DOH

The key-signature.—"We find that in key F every B will be flattened. We therefore write one flat for the signature of key F. It is placed on the middle line of the treble clef and the second line of the bass, and stands for *fah*, the flattened 4th."



This is the signature of key F. It is printed at the beginning of every line. (*Show the pupil some printed music in key F.*)

Exercises.—As in Lesson 3, but in key F, with Reading Exercises 17 and 18. Interval Exercises No. 4 or 5 may be substituted for No. 3.

SUMMARY.

1. The sharp keys succeed each other by *over*-fifths, the flat keys by *under*-fifths.
2. The under-fifth is called the subdominant.
3. Its character is grave—the opposite of the dominant.
4. Every time we move our key-note a fifth *lower* we have to make a new "fah" (flatten the 4th).
5. This new "fah" is the flat 7th (*ta*) of the key we have left.
6. The signature of key **F** is *one flat*. It tells us the key by pointing out the new "fah" (4th); for if B♭ is "fah," F must be "doh" (if B♭ is the 4th, F must be the key-note). *Illustrate on keyboard.*

CHORD-LESSON 4.

Chord of the Subdominant.—"The Subdominant, or 4th of the scale (*fah*), is next in importance to the Dominant, and the *chord* of the Subdominant (*chord of* Fah), is next in importance to the chord of the Dominant (*chord of* Soh)."

The scale-names of the chord of Fah are *fah, lah,* and *doh,* the Subdominant with its 3rd and 5th); let us find the letter-names in the keys we know. (*Let the pupil find them himself.*)

In key C: f, l, and d', are F, A, and C—the chord of F.
In key G: f, l, and d', are C, E, and G—the chord of C.
In key D: f, l, and d', are G, B, and D—the chord of G.
In key A: f, l, and d', are D, F♯, and A—the chord of D.
In key E: f, l, and d', are A, C♯, and E—the chord of A.
In key B: f, l, and d', are E, G♯, and B—the chord of E.

Drill in naming these rapidly, with both sets of names.

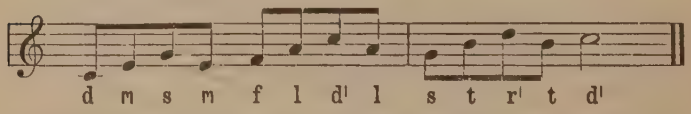
We have remarked that the chord of the Dominant, like its root *soh,* is bright and restless. The chord of Fah also takes the character of its root, which we have just said is *grave.* We cannot stop on the Fah chord either, but when we listen to it we do not think so much about its being restless as about its being a grave, solemn sort of chord. We often hear it in church, after the prayers and hymns. (*Play and sing an A-men.*)

Listen to this chant, and try if you can tell which is the grave Fah chord. (*Play Chant No. 2, with full chords.*)

Transposition.—Now we will learn to play the melody of that chant, sol-faing it while we play (5th Step).

We may now leave off Chant No. 1, as its chords are in Chant No. 2.

Home-work.—The melody of Chant No. 2 in key F and the other keys; and the following exercise, which includes the Fah chord, played in every key after its scale, chords, and chant, and sung in those keys in which its compass suits the voice.



Substitute this three-chord exercise for that with two chords in Lesson 3, which, however, should be asked for occasionally, both being memorized.

SUMMARY.

The chord of Fah is **f l d'**. Like its root, it is grave in character.

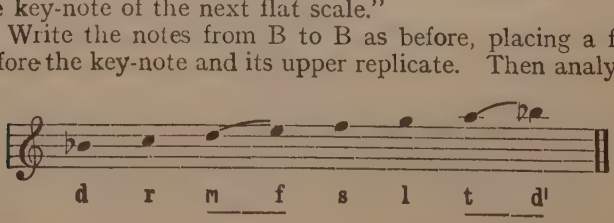
SCALE-LESSON 5.

The Succession of the Flat Keys.

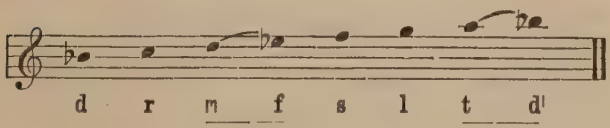
"To make our *next flat* scale, we take the *fah*, or under-fifth of the last key and make it our new key-note."

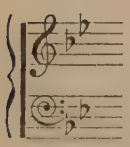
"In key F, *fah* was....?"—B♭. "Therefore B♭ is the key-note of the next flat scale."

Write the notes from B to B as before, placing a flat before the key-note and its upper replicate. Then analyse.



From B♭ to C is a — ?....Big step.
From C to D is a — ?....Big step.
From D to E is a — ?....Big step, so we must flatten the E, and then—
From D to E♭ is a — ?....Little step.
From E♭ to F is a — ?....Big step.
From F to G is a — ?....Big step.
From G to A is a — ?....Big step.
From A to B♭ is a — ?....Little step.





"What flats have we used in making this scale?"—Two—B♭ and E♭. "These form the signature of key B♭, the *new fah* (E♭) being placed on the 4th space of the treble and the 3rd space of the bass clef."

Exercises as before.

TRANSPOSITION.—Teach the bass of Chant No. 2.

Translate the second part of the "Blue Bell" (or similar example of the use of *fe*) into keys F and B♭. It will be found that *fe* has now to be written with a ♮. So *a natural sometimes sharpens a line or space.* (*Show that a Sharp would not answer here.*)

SUMMARY.

1. Signatures with flats tell us the key by pointing out the 4th.
2. An easy way of telling the key-note is by remembering that it is the *last flat but one* in the signature.
3. Signatures with flats also tell us the key-note of the *next* flat scale. It will be *the key of the flat last added.*

The scales of E♭, A♭, and D♭ can now be "built" by the child with little, if any, assistance. As each scale is written it should at once be played, appealing to the ear to verify what has been done on the slate.

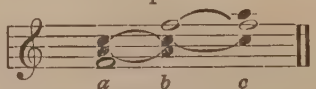
Exercises as before.

While these are being studied and practised give the next chord and transposition lessons.

CHORD-LESSON 5.

Change of Position and Fingering.

We have learnt to play a chord in two positions. By inverting it again we get another, which we will call the (*c*) position. If we take the *me* of the chord from the bottom and put it at the top—



(*illustrate while speaking*) we get a chord of a different shape, and with the root in the middle.

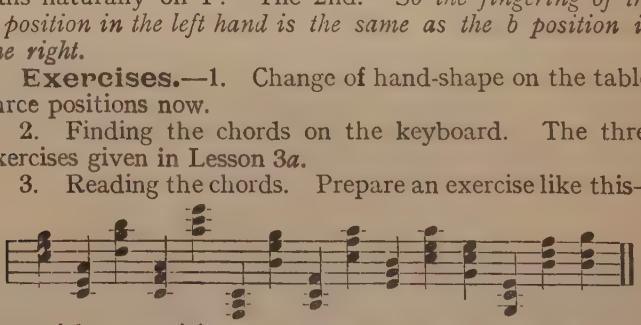
Its outer notes still make a 6th, but the inner intervals have changed places; the 4th is now at the bottom and the 3rd at the top.

Let us see whether this makes a difference to the fingering.... In the right hand, it is like the *a* position with an extension of the thumb. But now try the left. Play the outer notes, *c* and the 6th above..... What finger falls naturally on F?—The 2nd. *So the fingering of the c position in the left hand is the same as the b position in the right.*

Exercises.—1. Change of hand-shape on the table, three positions now.

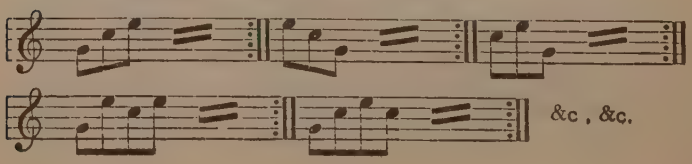
2. Finding the chords on the keyboard. The three exercises given in Lesson 3*a*.

3. Reading the chords. Prepare an exercise like this—

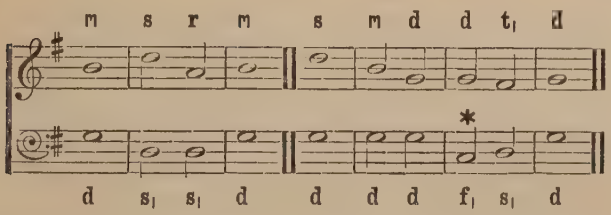


for quick recognition and grasp of the three positions. One note only to be named, the chord read by shape.

Chordal figures from *c* position chords.



TRANSPOSITION. MELODY AND BASS OF SECOND CHANT.



"Before playing the two parts together, let us examine them, and notice what bass notes are used under each note of the melody. We find that the melody is made up of just the same notes as that of the first chant, the Tonic chord (**d m s**) and the two notes **r** and **t** which belong to the Dominant chord; therefore we may expect to find the same bass notes as before. Give me the scale-names, of the bass notes." (*Write, as the pupil names*—

d s, s, d d d d "f," s, d)

"They are not quite the same; in the last measure but one we have a **f**. How is this?..... The melody-note **d** belongs to the Fah chord (Subdominant) as well as to the Doh chord (Tonic), and we may therefore have either **f** or **d** as a bass note. Which *sounds* best here?..... (*Play the second part of the chant—the two parts only—ending with the bass* **d s, d**, *and again as written* **f, s, d**). The **f** sounds better, and it gives variety."

SCALE-LESSON 6.

KEYS F♯ AND G♭.

The enharmonic change from F♯ to G♭ will be better understood if these two scales are taught in the same lesson; and the fact will impress itself more strongly on the child's mind if he discovers it himself. Therefore teach G♭, approaching it as the under-fifth of D♭, and let the child write, analyse, and play it. Then, taking his mind back through the succession of the sharp keys,

approach F♯ as the over-fifth of B, and let him write, analyse, and play this scale also. If the written work is done apart from the piano, the pupil will probably not discover the fact that he is writing the same pitch sounds until he is asked to play the two scales, one after the other; but the fact once discovered will never be forgotten, and the big word "enharmonic" will always be linked with it and practically understood.

Having discovered the similarity of the two scales, he has now to discover a very important difference. Let him play the scales again, *letter-naming* them, and notice the names of the two white keys, the *fah* and the *te* of both scales. In key F♯, *fah* is B, *te* is E♯; in key G♭, *fah* is C♭, *te* is F.

CHORD-LESSON 6.

Let the pupil write and play the three chords and the outside parts of the chant in these two keys, that the *difference* of notation and the *identity* of pitch may be clearly seen, heard, and understood.

This completes the circle of keys; but C♯ and D♭ may be written and played as an exercise and a further illustration of enharmonic writing, though they need not be taken into daily practice.

When the pupil is older and more advanced he may, for the sake of experiment, complete the theoretical double circle, writing up to 12 sharps and 12 flats.

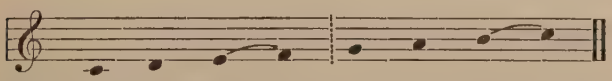
SCALE-LESSON 7.

Key Relationship, Tonic and Dominant.

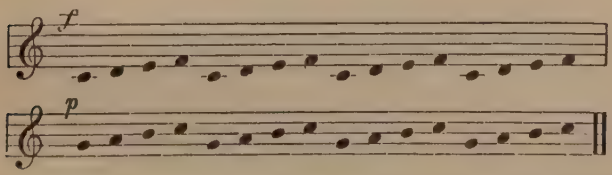
The pupil now knows all the major scales. To show him how those scales whose key-notes are a 5th apart are linked together by the over-lapping of their tetrachords will throw a fresh light on key-relationship. Looking at a known fact from a new point of view increases interest in it.

"We have built the major scale upon different key-notes, C, G, D, etc. And you may wonder why we have not taken the key-notes in alphabetical order instead of moving each one a fifth higher. I want to show you that the keys whose tonics are a fifth apart are really *more closely related* to each other than those which come next to each other on the keyboard. To understand this better we must look a little more closely at the formation of the scale itself."

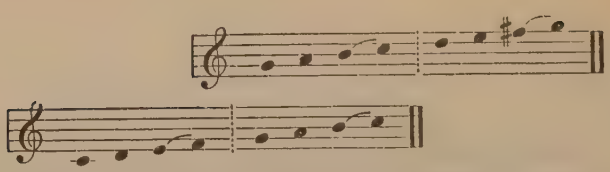
"If we divide the eight sounds of the scale into two groups of four, thus (*illustrate on the slate*)—



we shall see that the two groups are exactly alike, each consisting of two big steps and a little one above them. These groups of four sounds are called *tetrachords*, from a Greek word that means "four strings." Now I want you not only to recognize by your *eye*—on staff and keyboard—that these two tetrachords are exactly alike, but if possible to recognize by your *ear* that the one is an exact copy of the other. If I play the scale straight through (*illustrate*) this is not felt so strongly; but if I play the lower tetrachord several times and then the upper one, it sounds as if another voice were replying with the same melody higher up. Listen—

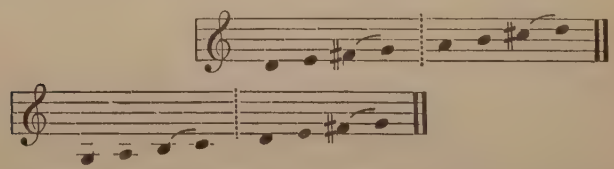


"Now let us compare the scales of C and G, dividing them into tetrachords, and see if any part of the one is used in the other." (*Let the pupil himself write the scale as below, following the teacher's direction, and discover the portions which are identical.*)



" We see that the *lower* tetrachord of the scale of G is the same as the *upper* tetrachord of the scale of C, so that there is a very strong *relationship* between them. There is in fact only *one sound* in the scale of G which does not exist in the scale of C, and that is the new 7th. The sound F (which was *fah*) is *blotted out*, as it were, and in its place we have a new sound, F♯ (*fe*), which is the leading-note (*te*) of the new scale." (Ill. 12.)

" This *same* relationship exists whenever we take the 5th degree (Soh) of one scale and make it the key-note (Doh) of another. Let us compare the scales of G and D in the same way—



The lower tetrachord of D is the same as the upper tetrachord of G. The sound C, *which was fah*, is blotted out, and in its place we have a new sound, C♯ (*fe*) which is the *te*, the 7th of the new scale."

" And now we can understand why tunes pass so easily from any key into the key of its Dominant and back again, as we said they did in our last lesson. The keys are so closely related to each other that they may be called brothers, of whom the younger is brighter—decidedly *sharper*—than the other. But he is rather restless; and when we want repose we come back gladly to the elder brother."

If we work round the circle of keys, and, after pairing keys B and F♯, start with G♭ as the lower of two related scales, the pupil will, perhaps, be puzzled by finding that the *te* of the new scale

—being "natural" on the keyboard—does not require an accidental before it. But it is still the *fe* of the lower scale, because in that the *fah* was *C flat*. To have one flat less in the upper tetrachord is the same as having one sharp more; and the relationship of D♭ to G♭ is exactly the same as that of D to G, though the "distinguishing tone" of the new scale is unmarked. If we write the passage given for translation in Lesson 3, first in G and then in G♭, we see it at once. It is one of the unavoidable anomalies of the Staff notation which the Tonic Sol-fa notation helps us to understand.

Ear-exercises in Change of Key.

The child's ear may be gradually trained to the perception of this change of key by playing to him examples of transition to the key of the Dominant and back, and especially by drawing his attention to it when it occurs in the little pieces and duets which he has himself learnt or is learning. Any book of hymn-tunes will supply examples of this common change of key, and the harmonies help to enforce the effect. It is only by training the ear to observe one effect at a time, and first the commonest and most obvious, that it will gradually learn to grasp more complicated harmonies and remote changes of key—a faculty for which there is an ever-increasing necessity, if we consider the shifting tonality of modern music.

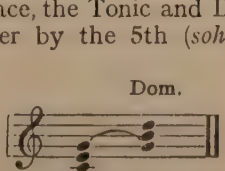
SUMMARY.

Scales a 5th apart have a very strong bond between them. The 5th of the lower key is the key-note of the higher, and their tetrachords over-lap.

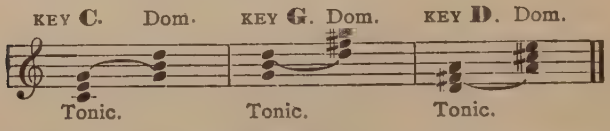
CHORD-LESSON 7.

"If we examine the two principal chords of the scales whose key-notes are a fifth apart we shall find that these chords 'over-lap' in the same way as do the tetrachords."

"In the first place, the Tonic and Dominant chords are *bound* to each other by the 5th (*soh*) which belongs to them both—



and secondly, the chord of the Dominant in one key is the Tonic chord in the next."



SUMMARY.

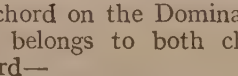
The Tonic and Dominant chords of keys whose tetrachords over-lap have the same kind of bond between them; the 5th of the one is the root of the other, and the Soh chord of the lower key is the Doh chord of the other.

CHORD-LESSONS 7 (*a*), (*b*), (*c*), AND (*d*).

While the written exercises necessary for the application of Scale-Lesson 7 are being worked out (in the keys with sharp signatures), give the four Chord-Lessons that follow.

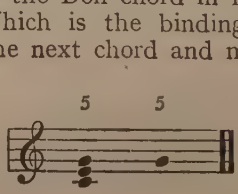
LESSON 7 (*a*).

"We have found that between the Tonic chord of any key and the chord on the Dominant there is a *bond*, one sound which belongs to both chords." Write on slate, or blackboard—



"In changing from the one chord to the other we have to shift the position of the whole hand, placing the thumb where the little finger had been (*illustrate*). It would be much more convenient if the binding sound could be struck with the same finger in both chords. Let us see if we can arrange it so."

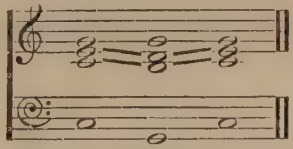
"The notes of the Doh chord in key C are C, E, G. (*Write them.*) Which is the binding sound?—G (*soh*). Write the G of the next chord and mark the 5th finger on both G's—



What are the names of the other two notes of the G chord?—B and D. Yes; and we wrote them the first time *above* the binding-note. But any other B and D on the keyboard will do as well as these. Let us try if we can find a B and D *under* the binding note and within reach of the hand. (*Let the pupil find the notes himself and then write them in their places.*) Now we can keep the little finger on G and play the chords more conveniently (*illustrate*). But notice that the first time we wrote the chords they were both in the same *position;* now the first chord is in the *a* position and the second chord in the *b* position, for while the upper note stood still, the other two parts of the chord moved down."

Now write and play two Doh chords with the Soh, chord in between, keeping the 5th finger on the *soh*, and notice how the free parts move down and back again, **m r m** and **d t_1 d**.

To strengthen the chords we will play the *root* note of each in the bass.



Doh Soh Doh

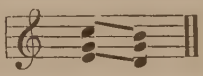
After the chords have been written in two or three keys they should be played after each scale, always naming them aloud.

Lesson 7 (*b*).

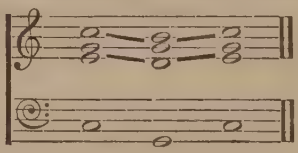
We started the last exercise with the Doh chord in the *a* position; let us now take it in the *b* position and change to the Soh chord (*write the chord*)—

"Where is the binding note now?"..... "In the middle." "We must keep it there. Where shall we find the nearest B?"..... "On the 3rd line."

"So we will make C *move down* to B" (*write it*). "And where shall we write the remaining note D?"..... "Under the line, because it has to be under the binding note; E *moves down* to D, and so we find that while the binding note keeps its place the other two parts of the chord move down a degree, just as they did before."



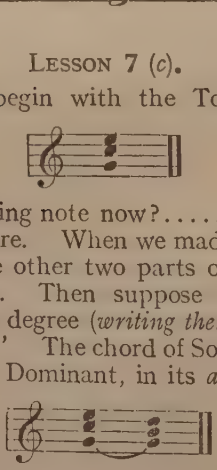
The binding note can be kept under the same finger by playing the upper note with the 4th; by a small hand the chords may have to be played with the fingering that belongs to their positions. Add the root-notes in the bass, and add this exercise to the last.* When it is played readily in all the keys give the next lesson.



LESSON 7 (*c*).

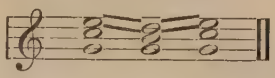
"Now let us begin with the Tonic chord in its *c* position."

"Where is the binding note now?..... At the bottom. We must keep it there. When we made the change before what became of the other two parts of the chord?..... They moved down. Then suppose we move the two upper notes down a degree (*writing them*), what chord will that give us?....." The chord of Soh. "Yes, the very chord we want, the Dominant, in its *a* position."

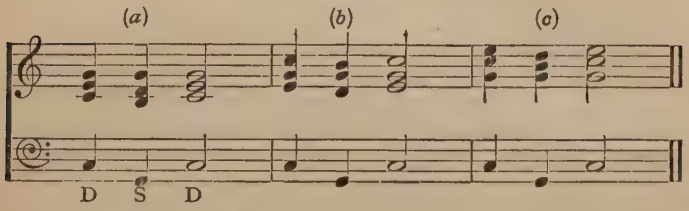


*Notice that the progression of the free parts is, as before, **d' t d'** and **m r m**.

Write as before, with return to the Doh chord, and note the same progression of the free parts.



After this let the exercise take this form—



always *naming* the chords.

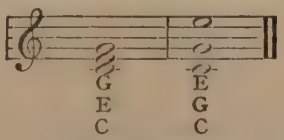
Lesson 7 (*d*).

Distribution of the Parts of a Chord.

Before we can fill up the skeleton chants we have been playing, a simple lesson on the distribution of the parts of a chord will be necessary.

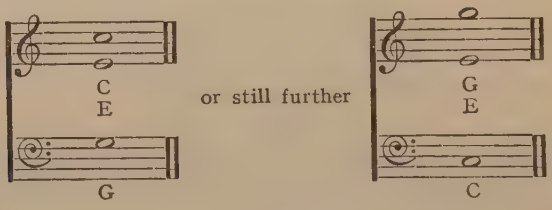
"A chord may not only be 'turned upside down' without altering its name, but it may be *spread out*, the parts being separated from each other by long intervals. So long as we use the same three *letters* it does not matter in what order we place them, or on what part of the keyboard we play them—they still make the same chord." (*Illustrate.*)

Compare these two chords (write on slate or blackboard)—



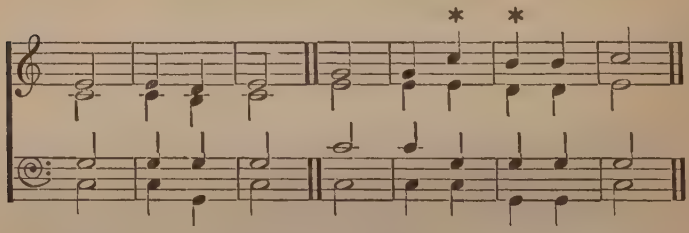
In the second chord we have taken out the middle

note, and moved it up an octave; but we have the same chord, because we have the same *letters*. We may spread it out further—



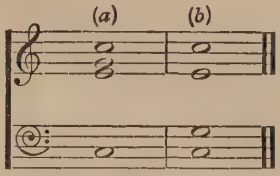
but we have the same letter-names, and therefore the same chord."

TRANSPOSITION.—"Now we will turn to the first chant, of which we have played the outer parts, and examine the chords."



"The chant is written for four voices, and so, for convenience, we will speak of the four parts—(*point them out*)—as 'Treble, Alto, Tenor, and Bass.' Let us look at the chords in the first part of the chant. We find that the three upper parts *might* be played with the right hand; they lie close together. The first two chords of the second part might also be played this way. But now look at the next two chords. Here we find the parts differently *distributed*. The G (*soh*) which you would naturally expect to find between the C and the E and the B and D, in the right hand, is left out, and given to the tenor voice, an octave lower. This *distribution* of the chord sounds better than if the three parts of the chord were kept close together, and a great gap left between

the bass and the tenor. Listen to it both ways." (*Illustrate.*)



"There is one other point to notice. A common chord has three parts—root, 3rd, and 5th; but our chant has *four* parts; therefore, in each chord, one of the parts must be doubled; which is it?..... (*Let the pupil examine the chords for himself.*) In the Tonic chord we find two *doh's*, and in the Dominant chord two *soh's*, so, in both cases, it is the *root* note which is doubled. Sometimes one of the other parts may be doubled, and sometimes one part is left out; but *when* and *why* you will learn at another time."

Notice how the notes are written now that we have four voices singing the chant. In the treble and tenor the stems point up, and are on the right of the note-head. In the alto and bass they point down, and are on the left of the note-head. This prevents their getting in each other's way.

After this drop the skeleton form of the chants, and let Chant 1 be played with its full chords. Chant 2 may be left off for a while *if* it is played readily in all the keys. If not, continue its outer parts.

SCALE-LESSON 8.

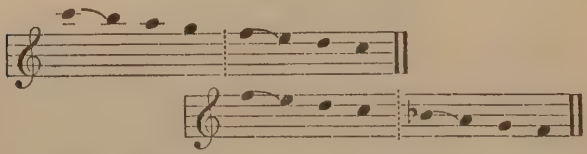
Key-relationship, Tonic and Subdominant.

"We have spoken of the close relationship which exists between scales whose key-notes are a fifth apart, the lower one being considered as the Tonic and the upper one the Dominant key."

"If we consider the upper note as the Tonic, the lower one will be the *Sub-* or *under-*dominant, and as we would naturally expect, the same relationship exists between the

two scales, with this little difference, that when we pass from key to key by under-fifths the new sound is found in a different part of the scale; in the *lower* tetrachord instead of the upper."

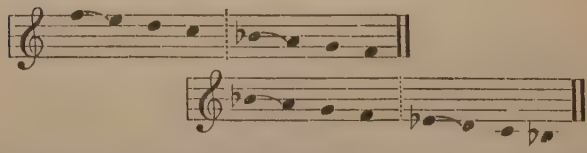
"Let us compare the scale of C with that of its Subdominant F."



"We see that the *upper* tetrachord of the scale of F is the same as the lower tetrachord of the scale of C."

"What sound have we in the scale of F which does not exist in the scale of C?"—B♭. "The sound B, which was *te*, is blotted out, and in its place we have a new sound, *ta* (B♭) which is the 4th of the new scale."

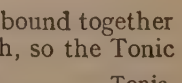
In the same way compare F with its Subdominant, B♭.

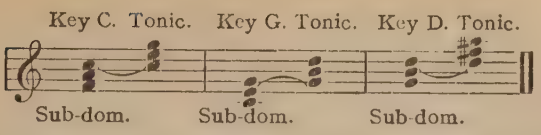


Again, the sound E (*te*) is blotted out, and the new sound E♭ (*ta*) becomes the 4th (*fah*) of the new scale.

CHORD-LESSON 8.

"As the Tonic and Dominant chords are bound together by the 5th (*soh*) which belongs to them both, so the Tonic and *Subdominant* chords are bound together by the key-note (*doh*), which belongs to them both, and the Tonic and Subdominant chords of scales whose key-notes are a 5th apart, "overlap," as do their tetrachords.





Home-work.—Play the Tonic, Dominant, and Subdominant chords after each scale, in the three positions.

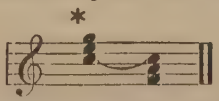
Compare this Lesson with the Summaries of the 7th Scale and Chord Lessons in this Course.

While the written exercises of Scale-Lesson 8 are being taken through the flat keys, give the Chord-Lessons that follow.

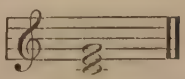
LESSONS 8 (*a*), (*b*), AND (*c*).

LESSON 8*a*.

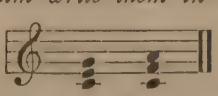
"We know that the Fah chord (Subdominant) is *bound* to the Tonic in the same way as the Soh chord.



What is the binding note?..... We must learn to pass from the Doh chord to the Fah chord; and we will begin with the *a* position of the Doh chord, as we did before."



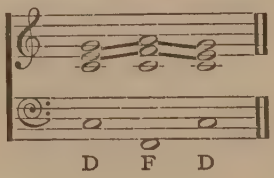
"What is the *letter*-name of the binding-note?..... C. Where is it in the chord?..... At the bottom. What are the letter-names of the other two notes of the Fah chord? F and A. Where shall we write them?" (*Reasoning from the known to the unknown, the pupil should readily come to the conclusion that the F and A must be written* above *the binding-note. Let him write them in their places.*)



* Written in the upper octave to show the subdominant chord below.

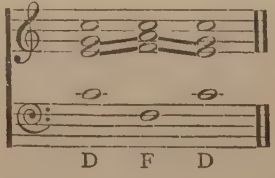
"Now notice that while the binding-note stands still, the other two parts of the Tonic chord have moved *up* (mark them), whereas in changing to the Dominant they moved *down*."

Let the pupil add the root notes in the bass, write the exercise in three or four keys, noting the progression of the free parts—**m f m** and **s l s**—and play in *all* the keys as before, *naming* the chords as he plays.



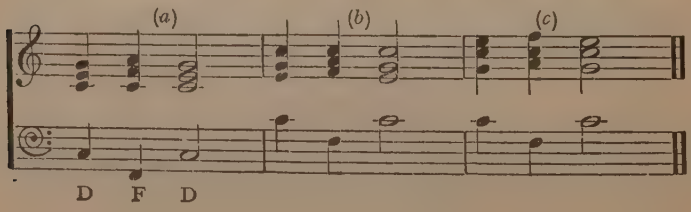
Lesson 8 (*b*).

Take the *b* position of the Tonic chord and pass to the Subdominant as before, showing that the free parts again sing **m f m** and **s l s**. Write and play in all the keys.

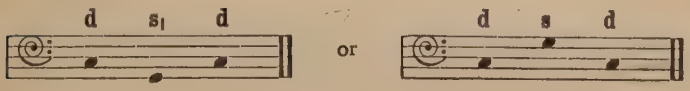


Lesson 8 (*c*).

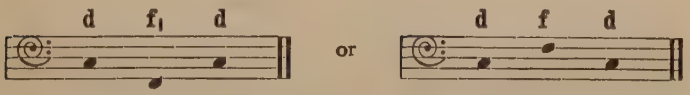
Take the *c* position of the Tonic chord and pass to the Subdominant as before. Write and play in all the keys.



Ear Exercise on the Chords.—Test the pupil's ear by playing to him an example from Ill. 36, and then one from Ill. 43, while he listens, and tries to distinguish between the change to the Dominant and that to the Subdominant. The mental effect of each chord *as a whole* is the best guide. If in doubt, the melody may decide it. If the top note of the second chord be **s**, **t**, or **r**, it will indicate the Soh chord; while **f**, **l**, or **d** above will belong to the Fah chord. The pupil must also learn to *listen to the bass.* Play to him the two bass progressions—



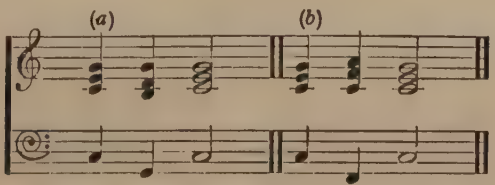
and—



and then let him try to recognize them when the full chord is played. Give the exercise in different keys.

This ear exercise can take several forms.

1. Contrast *a* with *b*, asking for the Sol-fa name of the middle chord. Play in the other positions, and vary the keys—

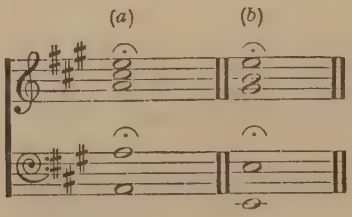


After some practice with the Sol-fa names, change the form of the question—

2. Is the second chord the Dominant or Subdominant ?

3. (A variation of 2.) "This is the chord of A major (*a*); what is this?—(*b*)." (The pupil's mental process will

now be (*a*) recognition of the Soh chord; (*b*) letter-naming it. Answer, Chord of E major.



Similar exercise in some other key, going now to the subdominant chord.

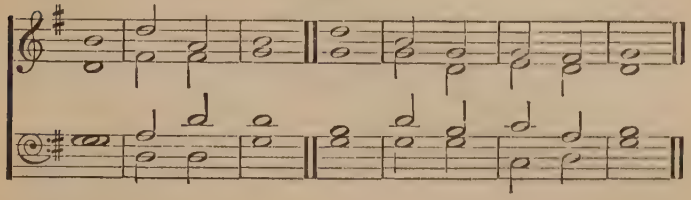
In all such exercises the pupil should be allowed to "have a try" at naming the absolute pitch of the first chord before the teacher names it. Children gifted with absolute pitch can, of course, name the second chord as easily as the first. For them the test is in naming the key-relation, as Dominant or Subdominant (**s** or **f**).

TRANSPOSITION.—If Chant No. 1 is now played without hesitation in all the major keys, leave it off, and substitute Chant No. 2 with the full chords, first directing attention to the distribution of parts, as in Lesson 7 (*d*). (1) Let the outside parts be sol-faed separately as before. (2) Played together, naming the basses. (3) Why are two four-pulse notes intertwined in the first measure? (4) Settle the most convenient fingering. (5) Let it be played in two or three keys before setting it for Home-work. Then let it be played after each scale in daily practice. If the name of the chord is said *just before* it is played it will ensure clear thinking and do much to prevent stumbling. For some time the pupil should play the chants *with the music before him in the original key.*

Having examined the chants it will not be necessary to think of the scale-names of each separate note of each chord. Let him realize the outer parts, bass and treble (always reading the bass first), and play the inner parts

by interval, keeping in mind the necessary sharps or flats of the new key.

No. 2.



CHAPTER III.

THE THIRD SCALE COURSE.

Concerning the Minor Scale, in its different Forms and Relations.

SCALE-LESSON 1.

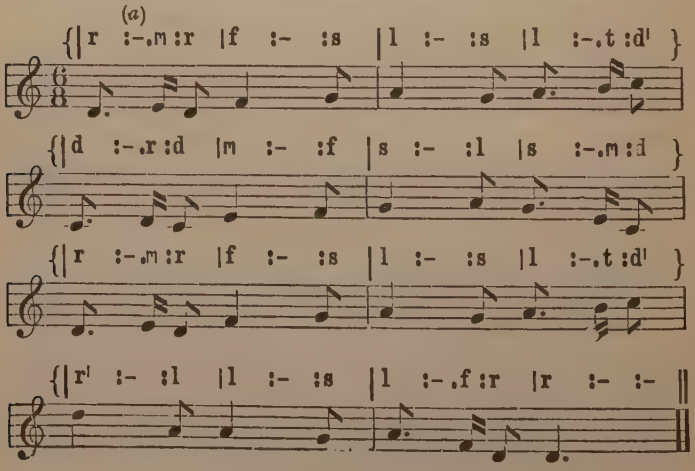
"If we turn back to the duets and pieces we have been learning—the bright ones, which we called *Major*—we shall find that their melodies generally begin on the 1st, 3rd, or 5th of the scale (*doh, me, or soh*), and that they almost always end on the Tonic itself. (*Find examples in duets and solos.*) In olden times tunes as often began and ended on the other degrees of the scale, the 2nd, 4th, or 6th. In fact, a new scale was formed, not by adding flats and sharps as we have been doing, but simply by starting from some other step of the same ladder, and of course the "little steps" came in all sorts of places." (*Illustrate.*)

"These scales were not called new *Keys*, but *Modes*, because there were different *ways* of using the common scale, and they had names given them which you will read about when you are older. You can understand enough for the present by simply noticing from which degree of the scale they started, calling them by their scale names, the Ray Mode, the Lah Mode, and so on."

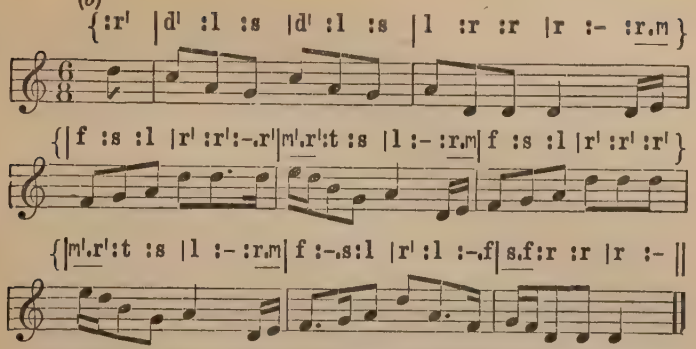
"Some of these 'Modes' gradually dropped out of use, only the Doh Mode remaining as it used to be. This is what we know as the Major scale, which we have been writing and playing, and in which the little steps come between the 3rd and 4th and 7th and 8th degrees. It seems as if this order of 'tones and semitones'—as our 'big and little steps' are sometimes called—were the most satisfactory to the ear; and when people began to write in harmony (*explain*) it was found that melodies written in the Doh Mode were the most easily harmonized. So the strong, restful Doh came to be more often chosen as a key-note than any other."

"But *all* the old Modes did not die out. Many of the national songs of Scotland and Ireland are written in the Ray Mode—that is, having the 2nd of the scale as their tonic, and many more in the Lah Mode, having the 6th of the scale for their tonic. And in far away parts of the country, where the people sing without the accompaniment of an instrument, these beautiful old Ray Mode and Lah Mode tunes are still sung. When people harmonize them they generally alter them, which is a pity. These two old Irish airs are examples of the Ray Mode, the 2nd of the scale being used as the tonic."

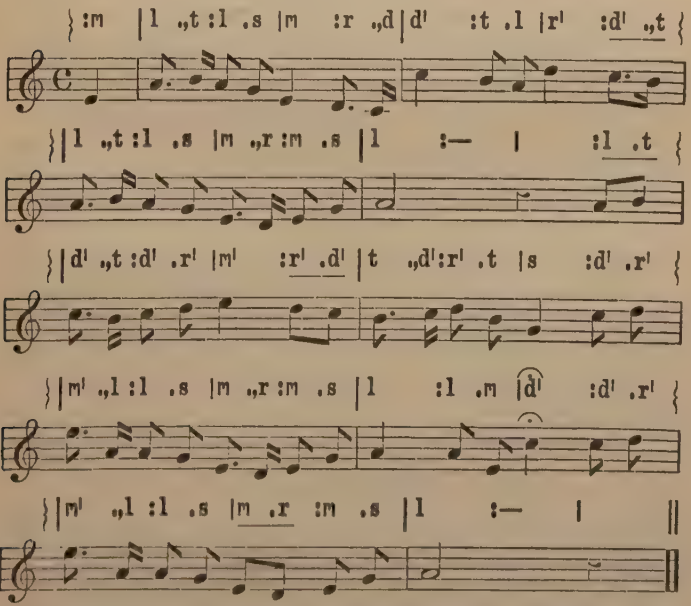
(*a*)



(*b*)



Here is an example of a melody in the Lah Mode, or Mode of the 6th of the scale.



" About the Lah Mode, we will speak more fully in the next lesson."

SUMMARY.

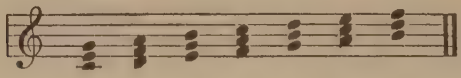
1. In old times new scales were formed by beginning on different steps of the same ladder.
2. These scales were called *Modes*.
3. Some of the old Modes are still heard in ancient Irish and Scotch airs, but most of them have died out.
4. The Doh Mode is our Major scale.

CHORD-LESSON 1.

Major and Minor Chords.

"We have said that we can build a chord on any of the steps of the scale, but these chords will not be exactly alike. We are going to examine them, and see in what respects they are alike and in what respects they differ."

"They all *look* exactly alike on the staff."

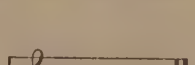


"They *all* consist of two *thirds* bound together by a *fifth*." (*Illustrate this on keyboard.*) "So far they are all alike."

"But we know that all thirds are not alike (*see Lesson* 1, *2nd Scale Course*), and it is in their *thirds* that these chords differ from each other."

"Let us examine one by one the chords of the scale of C. What is true of these is also true of the chords of all the other major scales."

"First, the chord on the Tonic." (*Write it on slate or blackboard.*)



"Here we have two thirds, one above the other, looking exactly alike on the staff, but when we examine them with the help of the keyboard we find that the lower one is a *greater* or *major* third, and the upper one a *lesser* or *minor* third."

"Take next the chord on the 2nd of the scale (*ray*)."

"Here we find the *lesser* (minor) third below, and the *greater* (major) third above."

Examine all the chords in the same way, always leading the pupil to investigate for himself; the teacher writing the results as below, till the following table is complete.

Upper 3rd —	minor	**major**	**major**	minor	minor	**major**	minor
Lower 3rd—	**major**	minor	minor	**major**	**major**	minor	minor
Chord upon—	**Doh***	**Ray**	**Me**	**Fah**	**Soh**	**Lah**	**Te**
	(1)	(2)	(3)	(4)	(5)	(6)	(7)

"By this table we find that of the seven chords of the scale, three have major 3rds below and minor 3rds above; three have this arrangement reversed; and one, the chord on the 7th of the scale, is different from all the others, having two minor 3rds. This chord does not concern us at present, so we will just rub it out altogether and speak only of the other six."

"The question whether a chord is major or minor is decided by its *lower* third. Therefore, if we rub out the upper line of our table we shall classify the six chords at once, and see which are major and which are minor."

Lower 3rd —	**major**	minor	minor	**major**	**major**	minor
Chord upon—	**Doh**	**Ray**	**Me**	**Fah**	**Soh**	**Lah**
	(1)	(2)	(3)	(4)	(5)	(6)

"Now, if we *listen* to these we shall find that the chords with the minor 3rds below have all that sad effect which we have all along called 'minor.' Those with the major 3rd below are brighter and stronger. The chief fact which you are to carry away from this lesson is, that in every Major key the chords of the Tonic, Dominant, and Subdominant are *major*, and all the others are.....*not*."

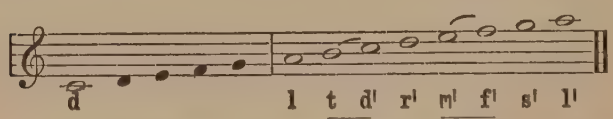
* Use the figures if preferred

SCALE-LESSON 2.

(*The teacher will readily see that a keyboard course of lessons on the Minor scale and its relationships can be given by omitting the written work from the following lessons, and having each scale "pointed" and played, as in the First Scale Course.*)

The Modern Minor Scale.

A minor.—"Let us write a scale, in key C, but beginning on the 6th step of the ladder, and going up a full octave."



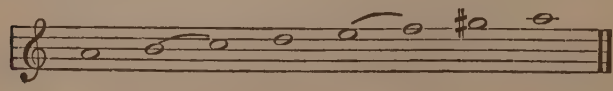
"Now let us analyse and see where the little steps come."

"They are still between B and C, E and F, because we are writing in key C; but B and C are now the 2nd and 3rd, and E and F the 5th and 6th degrees."

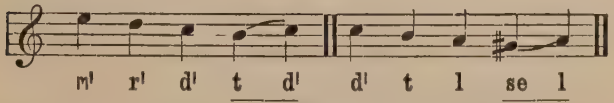
"This order of big and little steps is not unpleasant to the ear, but the scale has quite a different *character* when we build it on the 6th. It has the sad effect which we noticed in the tunes which we called *Minor* tunes. Listen to it again." (*Play illustration.*) "This is the old *Minor* scale, so called because the distance between its 1st and 3rd is smaller than in the Major scale; for the words Major and Minor simply mean *greater* and *smaller*."

"It is this smaller 3rd at the bottom of a scale which gives it its sad effect. The Lah Mode and the Ray Mode are both rather sad for this reason."

"But though not unpleasant to the ear, the Lah Mode was not quite satisfactory. The ear, accustomed to a *leading-note* in the Major Mode, seemed to require it in the Minor, and so musicians began to make a leading-note for the Minor scale by sharpening the 7th (changing *soh* into *se*)."



"This sharpened 7th (*se*) leads to the Minor tonic (*lah*), as the *te* leads to the Major tonic *doh*. Listen to these two little phrases and you will feel that the effect of se l is very much like t d¹." It completes the scale.



"The addition of the leading-note changes the original Minor scale into what is called the Modern Minor."

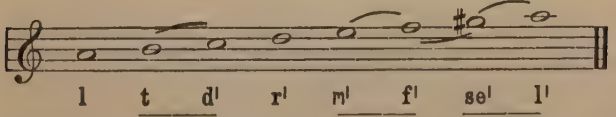
"Now let us examine this Minor scale more closely and we shall find that though we have given it a leading-note like the Major, it is very unlike it in other respects." (*Lead the pupil to discover these differences himself from the written scale.*)

"1st. We find a little step (*semitone*) between the 2nd and 3rd instead of.....? This is a very important difference, because it makes that smaller 3rd at the bottom of the scale which gives it the sad effect."

"2nd. We find another semitone between the 5th and 6th; and—

"3rd. We find that sharpening the 7th gives us a *very* big step—as big as three little steps—between the 6th and 7th degrees."

"What *can* we call such an interval as this? We shall learn its name in the next lesson, and in the meantime, to help us to remember it, we will mark its place in the scale, placing the slur underneath instead of above."



I prefer teaching the harmonic form first. The augmented 2nd is a slight technical difficulty, but the change of fingering necessary in some scales when descending in the melodic form is a greater difficulty than the augmented 2nd, and the scale being the same both ways makes it much easier for a child to remember. Also, the relative before the tonic minor; not only because I believe

that to be the historical (and therefore the true educational) order, but because the experience of many teachers is that pupils who learn the tonic minor scales first find the idea of a "relative minor" hard to grasp; they have "no use for it." But those who take them in the opposite order see the dual relationship quite clearly.

"We have said that the important sounds in a major key are the 1st, 4th, and 5th of the scale; we called them Tonic, Dominant, and Subdominant. Can you find the Tonic, Dominant, and Subdominant of the Minor scale? ..... They are *lah*, *me*, and *ray*."

Exercises.—1. Keyboard sol-faing in A minor, giving special prominence to *lah*, *me*, *ray* and the leading-note, *se*.

2. Playing a Minor tune from the Tonic Sol-fa notation. (No. 17 of "Approved Songs" is suitable. Play it in A minor.)

SUMMARY.

1. The addition of the leading-note changes the old Minor scale, or *Lah* Mode, into the Modern Minor.
2. This Minor scale has a *smaller* interval between its 1st and 3rd degrees than the Major. It also differs from the Major in having three little steps, and a very large step between the 6th and 7th.
3. The Tonic, Dominant, and Subdominant of the Minor scale are **l**, **m**, and **r**.

The Unbarred Sentences of the 6th Step can now be used as Reading Exercises in the Minor Mode.

CHORD-LESSON 2.

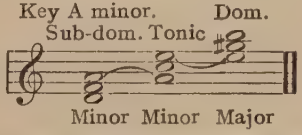
The Principal Chords in the Minor Mode.

"The most important notes in the Minor scale, as in the Major, are the Tonic, Dominant, and Subdominant. Their scale names are *lah* (the Tonic), *me* (the Dominant) and *ray* (the Subdominant); and the chords on these notes are the principal chords in the Minor mode."

"As the three principal chords in a major key are all major, we might expect that in a minor key they would be all minor; and it would be so if it were not for the sharpened 7th, which changes *soh* into *se*, and so changes the chord of *me* from a minor to a major chord. (*Illustrate.*)

And so it comes to pass that the *chord on the Dominant is always a major chord, even in a minor key.*"

From the scale of A minor let the pupil pick out the notes of the Tonic, Dominant, and Subdominant chords, and write them above each other. Let the Tonic chord be written in the middle, to show how it is bound to its attendant chords.



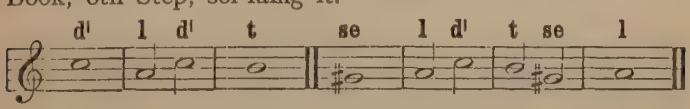
To show that the chord of *me* has been changed from minor to major, and how, we will write a little *se* just above it at the left hand, ^{se}Me.

SUMMARY.

1. The chord of *Lah* is **l, d, m.**
2. The chord of ^{se}Me is **m, se, t.**
3. The chord of *Ray* is **r, f, l.**
4. The chord on the Dominant is always a major chord, even in a minor key.

Home-work.—Practise the scale of A minor, with its three principal chords, *naming* them *Lah*, ^{se}Me, and *Ray*.

TRANSPOSITION.—Play the melody of Chant 3 (Pupil's Book, 6th Step, sol-faing it.



SCALE-LESSON 3.

THE RELATIVE MINOR.

"To-day we have to find a name for the 'very big step' between the 6th and 7th degrees of the Minor scale." (*Write the scale of A minor.*)

"A scale is a series of *seconds*, is it not?..... And we know that these seconds—though they look the same distance apart on the staff—are *not* all alike. The smaller

ones we have called 'little steps' and the larger ones 'big steps.'"

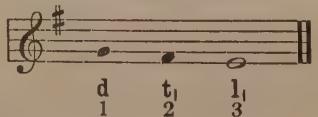
"Before we sharpened the G to make the leading-note in the scale of A minor, what sort of a second had we between F and G?..... A *large* second; or, as it is generally called, a MAJOR second; while the smaller is called a MINOR second."

"When we sharpened the G, what did we do to that Major second?"..... "We made it still larger." "Yes; and to describe it we use a word which means *made larger;* the word 'augmented.' (*Write the word on the slate.*) The very big step is called an 'augmented second,' and it always occurs between the 6th and 7th (**f** and **se**) in the Minor scale."

"How did we form the scale of A minor?" "By taking the 6th degree (*lah*) of C major for the tonic of the minor, and sharpening the 7th of the Minor scale."

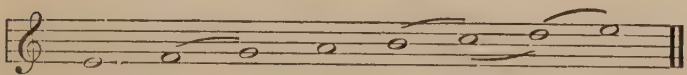
"As all the sounds in the scale of A minor, except the 7th, are found in the scale of C major, we see that there is a strong relationship between these two keys, and so A minor is called the '*relative*' Minor to C major. (*Write the word.*) They have the same key-signature; and tunes often pass from a Major key into the Relative Minor."*

E minor.—"Every Major key has a Relative Minor. Let us write the Relative Minor to G major. First find the minor tonic (*lah*). The shortest way to find it is to travel *down* the scale instead of *up;* for the 3rd degree downward has the same letter-name as the 6th degree upwards. (*Illustrate on the keyboard.*)



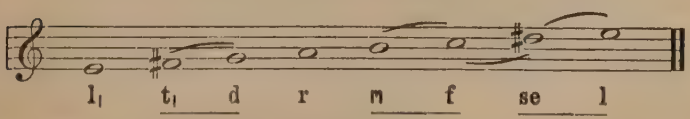
* It would be impossible to include examples of modulation in a small volume like the present. The teacher must discover examples of such modulations in the pianoforte music at his command, and he will find himself repaid for this extra trouble by the growing intelligence with which the pupil will listen to all music. The modulation to the Minor will be more readily recognized by the ear than the change to the Dominant or Subdominant keys.

The 3rd degree downwards from G is E. Write the notes from E to E, and mark the little steps, or semitones. How many semitones?..... And where?..... Mark also the place of the augmented second, by placing a slur *underneath.*"

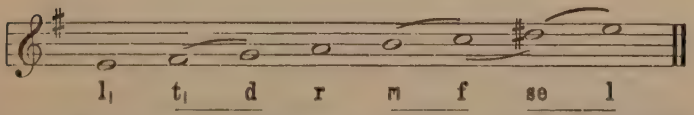


"Now analyse.

From E to F is — ?....Little step; we must make it a big one. How?....
From F♯ to G is a — ?....Little step; right.
From G to A is a — ?....Big step.
From A to B is a — ?....Big step.
From B to C is a — ?....Little step.
From C to D is a — ?....Big step; but what ought we to have here? The very big step—the Augmented second. Augment it, then; and that will give us the sharpened 7th.
From D♯ to E is a — ?....Little step."



"Remember that the F♯ belongs to key G, the relative major; so that if we use the signature of that key at the beginning there is only one change to make in the Minor—namely, the leading-note."



"This is the shortest and simplest way of writing any Minor scale; but we must practise writing them both ways."

First, because the former method is the more thorough; and also because in examination papers both methods are needful. For example, the requirement "write the scale of C♯ minor" would be fulfilled by using the signature of E major and adding the B♯. But "write a minor scale beginning on C♯" would, I think, be considered more fully answered by omitting the signature and writing each sharp as it occurs. In fact, in some papers it is specially stated that this is the method required.

Exercises.—1. "Now let us point on the keyboard the scales of A minor and E minor, as we used to do in the First Scale Course. The Minor scale will be more difficult. We have to remember the little steps between *te* and *doh*, *me* and *fah*, as before (for these are the same in both scales); when we come to *fah* we have to remember the *very big* step to *se*, and then the 3rd little step between *se* and *lah*."

2. Play the tune of last lesson, "The Oak and the Ash," or some other, in E minor, sol-faing it.

SUMMARY.

1. The large interval between the 6th and 7th degrees of a Minor scale is called an "Augmented 2nd."
2. The 6th degree of any Major scale is the Tonic of its Relative Minor; and it follows that—
3. The 3rd degree of any *Minor* scale is the Tonic of its Relative Major.
4. The shortest way to write a Minor scale is to use the signature of its Relative Major and sharpen the 7th.

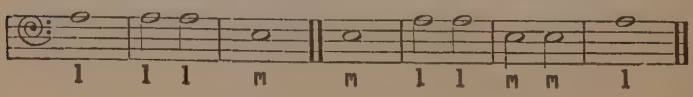
CHORD-LESSON 3.

"In the key of E minor, find the chords of *L*, *R*, and ^{Be}M."

Sub-dom. Tonic. Tonic. Dom.

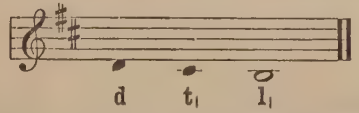
Write and play them in the three positions.

TRANSPOSITION.—Play, and sol-fa, the bass of Chant 3.



SCALE-LESSON 4.

B minor.—Find the relative minor to D major.



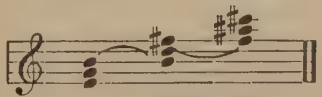
Write the scale from B to B¹ without signature. Mark the places of the semitones, etc., and analyse.

Write it also with signature.

Exercises as before.

CHORD-LESSON 4.

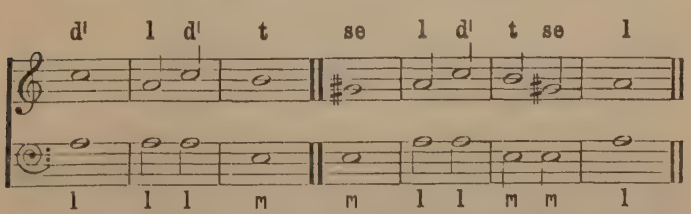
In the key of B minor, find the chords of *L*, *R*, and *M* (Tonic, Subdominant, and Dominant).



Sub-dom. Tonic. Dom.

Write them with and without key-signature, and play them in the three positions.

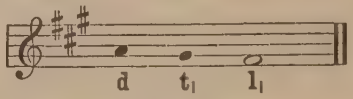
TRANSPOSITION.—Play together the melody and bass of Chant 3 in A, E, and B minor, sol-faing the *bass*.



"This chant is in the Minor mode, therefore we may expect to find, in the bass, the root-notes of chords belonging to the Minor mode; and we do. Under the first three notes, which belong to the Minor Tonic chord, we find the note l; and under the notes t and se, which belong to the chord of the Dominant, we find m."

SCALE-LESSON 5.

F♯ minor.—Find the relative minor to A major.



Write the scale from F to F', without signature, placing a sharp before the tonic and its upper replicate. Mark semitones, etc., and analyse. The 7th is a "white sharp" (E♯).

Write it also with signature.

Exercises as before.

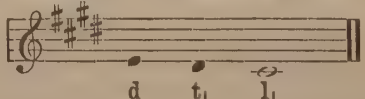
CHORD-LESSON 5.

Write and play the three chords in F♯ minor.

Play together the melody and bass of Chant 3 in F♯ minor, and remember that *se* is a white sharp.

SCALE-LESSON 6.

C♯ minor.—Find the relative minor to E major.



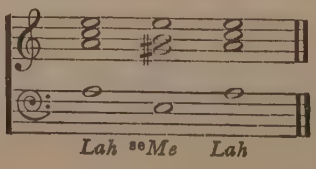
Write the scale from C to C', placing a sharp before the tonic and its upper replicate. Mark semitones, etc., and analyse. The 7th is a "white sharp" (B♯).

Write it also with signature.

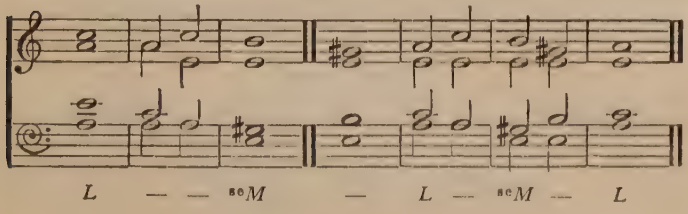
Exercises as before.

CHORD-LESSON 6.

Teach the progression from Tonic to Dominant as in the Major Mode. (See Chord-Lesson 7, previous Course.)

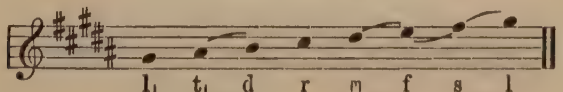


Transposition.—Now let Chant 3 be played in each Minor key with full chords. First giving a lesson on it as on p. 222. Remember to name each chord just before playing it.



SCALE-LESSON 7.

G♯ minor.—Let us write this scale the short way first, *i.e.*, *with* the signature of its relative major, mark the places of the steps, and then analyse it.



G♯ to A♯ a big step, etc.

When the pupil comes to the 6th and 7th (E to F♯) he finds a big step there as usual. But this is the place of the *very* big step—what is to be done?..... Can the pupil suggest any way of sharpening the F still more?.... Yes; a x will do it..... Now, notice this—that though the x sharpens the F *line* twice, it only sharpens the 7th of the scale *once*. It just changes *soh* into *se*, as the single sharp has always done. *So a × is really only a device for sharpening something that has already been sharpened once in the signature. We use it instead of a ♯ when the ♯ will not do.*

Exercise.—(1) Keyboard sol-faing in G♯ minor. (2) Letter-naming the scale while playing it, to rub in the fact that Fx is *not G*. 3. For the same purpose, play from the Tonic Sol-fa Notation as before.

CHORD-LESSON 7.

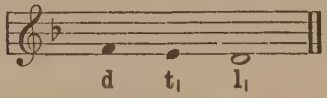
Write and play the chords in G♯ minor.

Play the progression from Tonic to Dominant in three positions. Remember that in key G♯ minor *se* is a **x**.

TRANSPOSITION.—Play Chant 3 in G♯ minor.

SCALE-LESSON 8.

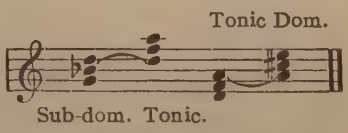
D minor.—What is the relative minor to F major?



Write the scale from D to D¹. Mark places of semitones, etc., and analyse. "Here we have a scale with both a flat and a sharp in it. The ♯, however, is not written in the signature."*

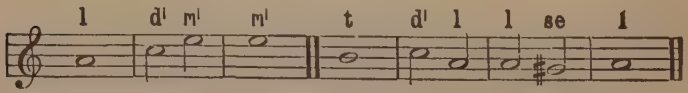
CHORD-LESSON 8.

"Write and play the three principal chords in key D minor."

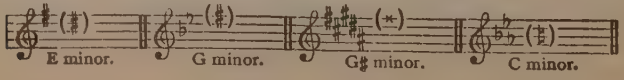


Exercises and Transposition as before.

Teach the melody of Chant 4.

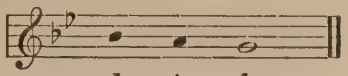


* It has been suggested that the Minor mode should have a distinctive signature, the leading-note being added in brackets. This would certainly simplify matters very much.



SCALE-LESSON 9.

G minor.—Find the relative minor to B♭ major.



Write the scale from G to G'. Mark places, etc., and analyse.

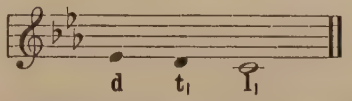
CHORD-LESSON 9.

Write and play the three principal chords in G minor.

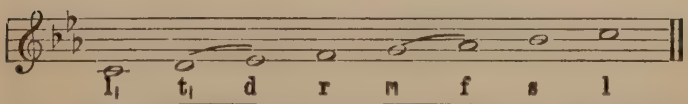
Teach the progressions, Tonic to Subdominant (see Chord-Lesson 8, previous Course); play the melody of Chant 4; continue Chant 3 with full chords.

SCALE-LESSON 10.

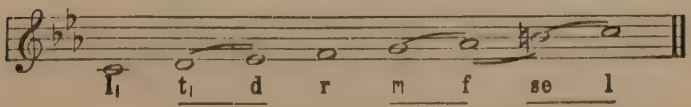
C minor.—Find the relative minor to E♭ major.



"We will write this scale the short way." (See Lesson 4.)



"Before we sharpen the 7th, let us play the scale in this its old form, and pay particular attention to the 7th. What is its name?....B♭. What have we to do to it? Sharpen it. Yes; that is, raise it just one little step. How are we to write it?.... (Let the child *play it* one step higher, and he will see that he has to use a ♮ instead of a ♯).

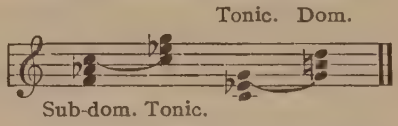


Write it without signature, using accidentals. When the 7th of the minor scale is sharpened by a ♮ it is better to write the ♮, even when not using a key-signature, because the sharp 7th is the *distinguishing tone* of the minor scale, and does not actually belong to the key, so it ought to be itself distinguished.

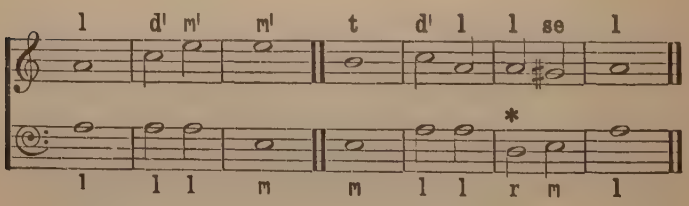
CHORD-LESSON 10.

"Write and play the three principal chords in key C minor."

"Here our ^{se}M (Dominant) chord is made Major by a natural, because B is flat in the signature."

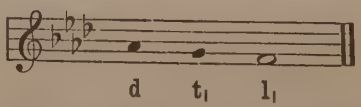


TRANSPOSITION.—Add the bass to the melody of Chant 4, first giving a lesson on it as on Chant 2. Play outside parts and progression exercises after minor scales.



SCALE-LESSON 11.

F minor.—Find the relative minor to A♭ major.



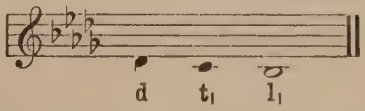
Treat this scale in the same way as C minor.

CHORD-LESSON 11.

Write and play the three principal chords in F minor. Exercises and Transposition as before.

SCALE-LESSON 12.

B♭ minor.—Find the relative minor to D♭ major.

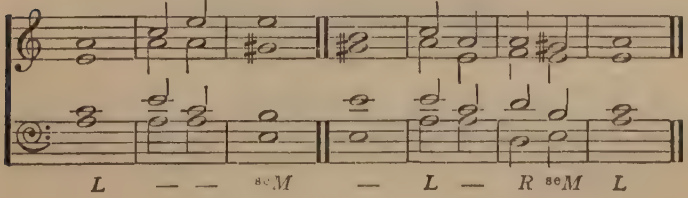


Treat this scale in the same way as C minor.

CHORD-LESSON 12.

Write and play the three principal chords in B♭ minor. Exercises and Transposition as before.

Let Chant 4 be played now with full chords, naming each chord audibly.



SCALE-LESSON 13.

Take the enharmonic keys E♭ minor and D♯ minor in one lesson.

E♭ minor.—Find the relative minor to G♭ major and treat this scale in the same way as C minor.

D♯ minor.—Find the relative minor to F♯ major and treat this scale in the same way as G♯ minor (Lesson 7).

Play both scales, first sol-faing and then letter-naming them.

CHORD-LESSON 13.

Write the three chords, first in E♭ minor, then in D♯ minor.

Play both; and then Chant 4 in both keys.

In the chord of the Dominant (^{se}M), what is *se* in E♭ minor?

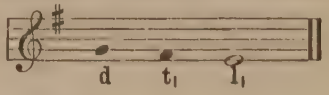
In the same chord, what is *se* in D♯ minor?

SCALE-LESSON 14.

Testing Lesson.

If the tonic of the relative minor is the 6th of the Major scale (*lah*), then the tonic of the relative Major will be the 3rd of the Minor scale (*doh*).

What is the relative minor to G major?



Let the reply be *played.*

What is the relative major to E minor?

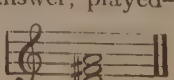
Ask several similar questions, and let the reply be *played,* until the pupil is so thoroughly familiar with the relationship that he can answer at once without playing, visualizing the keyboard.

CHORD-LESSON 14.

Testing Lesson.

Ask for the Dominant or Subdominant, or Tonic chord in any given key, major or minor.

Example.—What is the subdominant chord in A major? (Pupil's mental process: chord of Fah, **f l d'**; on keyboard, D, F♯, A.) Answer, played—



Have the answers played as often in the bass as in the treble. Sift thoroughly the pupil's knowledge of these key-relationships before proceeding to speak of a new one, namely, the Tonic Minor. Before entering on that I would advise a truce with key-theory, allowing the pupil's present knowledge to "sink in" through purely practical work; practice of the scales in groups; questioning on changes of key in all pieces studied, noting the relation of these to each other and to the principal key; and Chants 2 and 4 until fluent in all keys.

Ear Exercises on the Chords.—Give the same kind of exercise as indicated in Second Scale Course, Chord-Lesson 8 (*c*), applying it to the recognition of the chords in the Minor Mode.

SCALE-LESSON 15.

The Tonic Minor.

The pupil has not to learn a new scale-formation, but only to establish a new relationship. Nevertheless, it will be necessary to write some, at least, of the Tonic Minor scales; because, although the relative minor of one key is the tonic minor of another, and it is easy enough to *remember* that C major and C minor, B♭ major and B♭ minor, are related to each other by having the same tonic, yet the scale in its new relationship is considered from a different point of view, and the process of turning a major scale into a minor one is quite different from that of finding the relative minor.

We have two things to teach: 1st, that the scales which we speak of as *relative* and *tonic* minor are identical in structure; and, 2ndly, how to change a major scale into a minor one, starting from the same tonic.

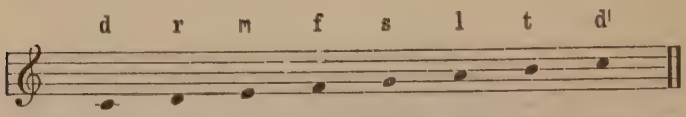
"Hitherto, when we have been learning a new minor scale, we have built it upon a different tonic from the major."

"The major tonic has aways been *doh*.

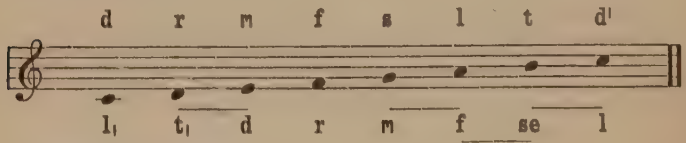
"The minor tonic has always been *lah*.

"It is possible, however, to build a minor scale upon the *same tonic* as the major; that is, to begin on the same *letter* instead of the letter a 3rd below, and then the scale is called the *tonic* minor."

Write the notes of the scale of C, with the scale-names, major mode, above.



Write the *minor* scale-names under, and mark the places of the little steps according to the minor mode in the figure-scale beneath, for we are going to use the minor scale as a *model* by which to change the scale of C major into C minor.



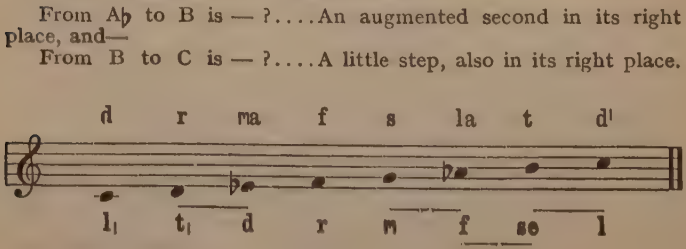
Now analyse it—

From C to D is a — ?....Big step.
From D to E is a — ?....Big step. But our *model* (below) says that we must have a little step here; how shall we get it?.... By flattening the E (changing **me** into **ma***). Write the flat, and alter **me** to **ma** in the line above.

From D to E♭ is a — ?....Little step.
From E♭ to F is a — ?....Big step.
From F to G is a — ?....Big step.
From G to A is a — ?....Big step. Does this agree with the model?....No; we must flatten the A (and change *lah* into **la***).

What interval do we find next?

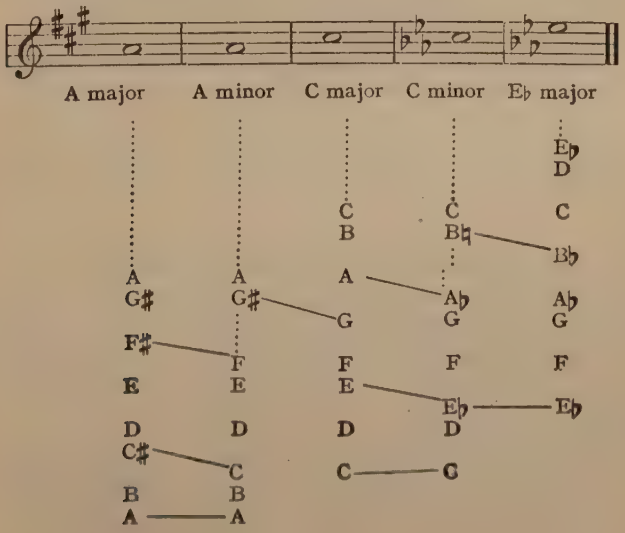
From A♭ to B is — ?....An augmented second in its right place, and—
From B to C is — ?....A little step, also in its right place.

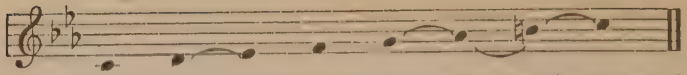


* Pronounce the *a* as in *tall*.

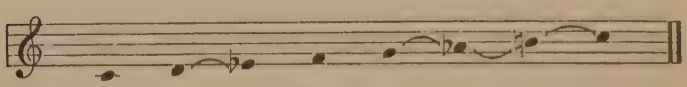
Play the scale..... It sounds quite right. But does the *doh* sound like *doh?*..... No; it sounds like *lah*, and it *is* the *lah* of another scale. Have you ever played it before?..... Yes; it is our old friend C minor, the relative minor to E♭ major. Sol-fa it in the old way, as written underneath, and rub out the upper Sol-fa line.

Now, notice this: the moment we change a major scale into a minor one (a *doh* scale into a *lah* scale) we bring *another* key into relationship, namely, the relative *major* of the minor scale we have just made (the *doh* scale of the new *lah* scale). A minor scale, when considered as the Tonic Minor to any major key, does not let go its hold of its own relative major, but draws it into the new relationship. The minor key forms a bond between the two major keys, enabling us to pass easily from one to the other. For instance, a piece which begins in C major may pass into E♭ major, or *vice versa*, the bond being the minor key which is related to both major keys. Or it may pass into A major and back, the bond being A minor which is related to both keys.





If we write this scale of C minor with the signature of its relative major E♭, as it is always written, it is not necessary to flatten the E and the A, but it *is* necessary to write a natural before the B (sharpen the 7th); therefore it is better even when writing the scale without signature, to use the B♮.



SUMMARY.

1. We have not made a new sort of scale, but we have changed a major scale into a minor one *without altering the letter-names.*
2. We have done this by flattening the 3rd and 6th.
3. The scale that we have made is the one we have known as the *relative* minor to E♭ major. Now we find that it is also the *tonic* minor to C major. And so it is always. The relative minor of one key is the tonic minor of another, and *vice versa.*

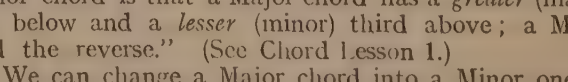
Further, let us take note of some little points which will help us to distinguish these two relationships.

4. A major key and its *relative* minor have the same signature, but begin on different letters. A major key and its *tonic* minor have different signatures, but begin on the same letter.
5. The *relative* minor is formed by beginning on the 6th of the major and making a *new* leading-note. The *tonic* minor is formed by flattening the 3rd and 6th of the major. It has the *same* leading-note.

CHORD-LESSON 15.

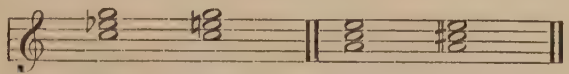
"We know that the difference between a Major and a Minor chord is that a Major chord has a *greater* (major) third below and a *lesser* (minor) third above; a Minor chord the reverse." (See Chord Lesson 1.)

"We can change a Major chord into a Minor one by making the lower third smaller, and this change at the same time makes the upper third larger."



C maj. C min. A maj. A min.

"In the same way we may make a Minor chord Major, by making the lower third *larger*."

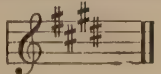


C min. C maj. A min. A maj.

1. Change the chord of G major to that of G minor.
2. Change the chord of E minor to that of E major.
3. Change the chord of D major to that of D minor.
4. Change the chord of G♭ major to that of G♭ minor.

While the pupil is working through the following Additional Exercises and learning the melodic form of the Minor scale, give the remaining lessons on Chords.

Question on the signatures, testing knowledge in every possible way; and keep the two relationships always in view, *e.g.*, follow "What is the signature of E major?" by "What is the signature of E minor?...." What is the signature of F minor?....and of its Tonic Major.... Give the signature of E♭ major....What is its relative minor key?....What is the signature of the tonic major of that key?"...."What two keys have five sharps in the signature?"....etc., and let such a question as "Of what key is this—



the signature?" get the full answer "Of E major *and* C♯ minor."

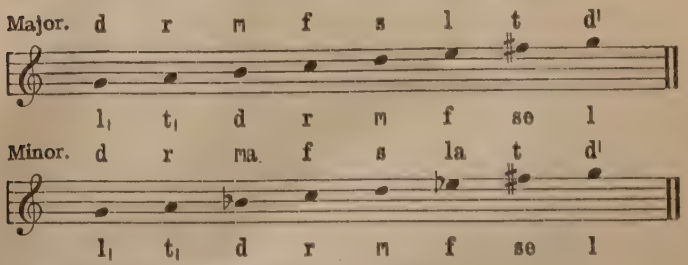
ADDITIONAL SCALE EXERCISES.

NOTE.—Although for showing the tonic relationship the chromatic syllables *ma* (the flat of *me*), and *la* (the flat of *lah*) are used in these lessons, the pupil should not use that form of sol-faing in *thinking* a minor scale, in keyboard sol-faing, in singing it, or in ear-exercises. The dual method of sol-faing is a stepping-stone to the dual relationship. When a Tonic Minor scale is recognized as the relative minor of another key, use the relative minor form of sol-faing, l_1 to l *in that key*.

Only a few typical scales are illustrated below.

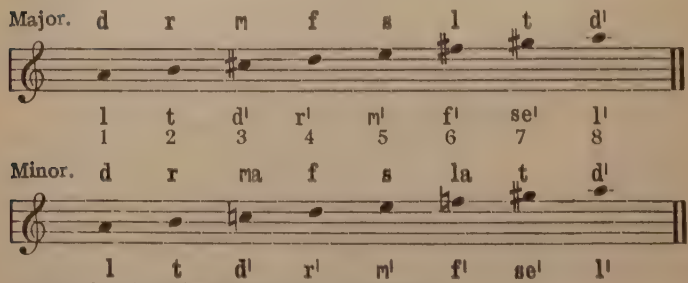
(*When using slate or blackboard it is not necessary to write the scale twice, as below. Change the* m *and* l *of the upper Sol-fa line into* ma *and* la *and add the corresponding accidentals to the staff version. When singing or playing, sol-fa from the lower line.*)

1. Change the scale of G major into G minor.



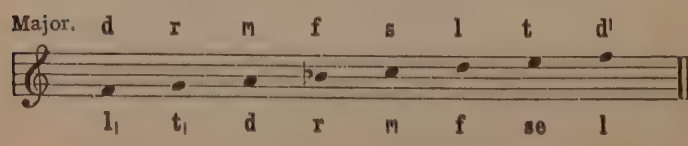
What is the signature of G minor?
The same as its relative major, B♭.

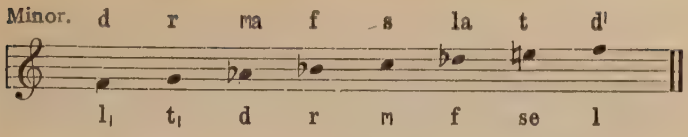
3. Change the scale of A major into A minor.



What is the signature of A minor?
The same as its relative major, C.

7. Change the scale of F major into F minor.





What is the signature of F minor?

The same as its relative major, A♭.

ADDITIONAL CHORD EXERCISES.

"When, in last lesson, we made the chord of C major into C minor, which note did we alter?"—The middle note, the 3rd of the chord.

"When the chord is in the *b* position, where is its 3rd?"—At the bottom. "And in the *c* position, where is it?"—At the top.

Play the chord of C major in the *b* position..... Make it minor..... Play it in the *c* position..... Make it minor. *Test thoroughly in all keys.*

* * * * * *

Play the chord of A♭ major in the *c* position..... Make it minor.....

Play the chord of E major in the *b* position..... Make it minor.....

Play the chord of D *minor* in close position..... Make it *major*.....

Play the chord of G minor in the *b* position..... Make it major.....

And so on. *Test thoroughly.*

TRANSPOSITION.

Play Chant 1 in C major. Play it in the Tonic minor key..... In G major and G minor. ..... D major and D minor, etc.....

Play Chant No. 3 in A minor. Now in the Tonic major..... In C minor and C major. ..... F minor and F major, etc.....

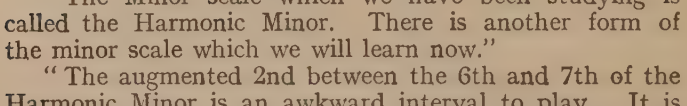
Treat Chants 2 and 4 similarly. *Test thoroughly.*

SCALE-LESSON 16.

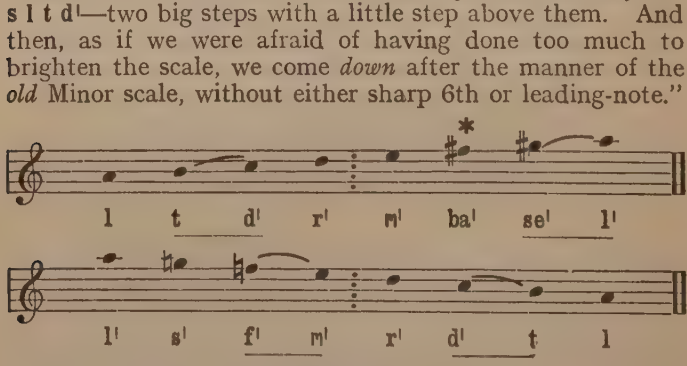
The Melodic Minor.

"The Minor scale which we have been studying is called the Harmonic Minor. There is another form of the minor scale which we will learn now."

"The augmented 2nd between the 6th and 7th of the Harmonic Minor is an awkward interval to play. It is also a difficult interval to *sing*, especially in rapid passages; therefore, the 6th is often sharpened as well as the 7th. This form is called the Melodic Minor."



"Now see what sharpening the 6th does to the scale. It not only does away with the augmented 2nd, but also with the little step just below it. In fact, the upper tetrachord of the scale is now exactly like the Major—**s l t d'**—two big steps with a little step above them. And then, as if we were afraid of having done too much to brighten the scale, we come *down* after the manner of the *old* Minor scale, without either sharp 6th or leading-note."



* Pronounced *bay*. Why not call it *fe*? A more intimate knowledge of the Tonic Sol-fa notation is required to understand this. The Tonic Sol-faist recognizes *ba* (*bay*) as the sharp 6th of the minor Mode, and expects *se* after it; he recognizes *fe* as the sharp 4th of the major mode, and expects *soh* after it. Thus, though the actual pitch of *ba* and *fe* is the same in any major scale and its relative minor (both standing for F♯ in C major or A minor, for instance), the modal association is different. In the singing class the pupils will learn to use *ba se luh*. Let them do the same at the keyboard.

"The upper tetrachord of this descending scale is just the reverse of that which is used in ascending. It is like a major tetrachord turned upside down, the little step being below the two big ones instead of above (*compare*). The lower tetrachord of the Minor scale never varies."

"Play the scale of A minor in both forms."

It may not be necessary to insist upon all the Minor scales being *written* in the Melodic form; two or three will be enough to make the formation clear—these being written both ascending and descending. Scale-writing, however, should not be dropped, for children soon forget, and exactness in any subject is best secured by writing. From time to time the pupil should write a scale of some sort; now a Major, then a Minor in one of its forms. The signature should always be given, but let it be written *after* the scale has been "built" by sharps or flats. In the daily practice, let each Minor scale be played in both forms.

CLOSE, OR CADENCE.

The pupil has always been exercised in observing the breathing places in his duets and pieces. We now speak about the cause of these more or less complete breaks in the musical thought.

"The opening of a piece of music is important; the first chord which takes possession of the ear should establish the key; and so, if we examine some of our pieces—or, better still, turn over a book of hymn-tunes—we shall generally find the Tonic chord on the *first strong* accent." (*Illustrate.*)

"But the ending, or close, of a piece is still more important, for it should leave upon the mind a feeling of satisfaction—of completeness and rest. The feeling of a breathing place, as we have called it, is caused by a "close"; either a complete one—when we feel that the sentence is quite finished—or a mere comma-like close, when we just pause for an instant in our musical thinking and go on again. The word *Cadence* is sometimes used instead of close; it means the same thing—the *end* of a musical phrase or idea or sentence, the place where, if it were a word-sentence we should place a stop of some kind."*

* "Cadence" implies a *falling towards something*, the falling of the voice toward the end of a sentence.

"Now with this idea before us, that a *close* is the end of a musical idea, which of the three principal chords do you think could be most satisfactorily used as the last in a sentence?..... The Tonic chord of course; and if we look at the close of any of our hymn-tunes I think we shall find the Tonic (**d** if the tune be major, or **l** if it be minor) in the bass, and the other notes of the chord above it." (*Illustrate.*)

"The next thing to remark is, what chord most often comes *just before the last* in a close or cadence. Let us look at several hymn-tunes (major), and see what is the last bass note but one?..... In almost every case we find it is **s**, the Dominant. This sort of close, the Tonic chord with the Dominant chord just before it, is so very satisfactory to the ear—especially if we have $\mathbf{t}_1$ **d** in the melody above it—that it is called a *full close*, or *perfect cadence*. In our first chant we have an illustration of this. Before each double bar we find the bass notes $\mathbf{s}_1$ **d** (Dominant and Tonic); but notice how much more complete the second close is, where we have **t** $\mathbf{d}^1$ in the air, than the first, where we find the other two notes of these chords, **r m**." (*Illustrate.*)

The first chord exercise with which we used a bass (see Chord-Lesson 7*c*) consisted of the two chords which follow each other in a perfect cadence. (*Play them.*) If we leave out the first of the three chords, the other two make a perfect cadence, Dominant to Tonic. The position of the chords makes no difference, but notice which sounds most "perfect." The others we may call "semi-perfect." (*Illustrate.*) Notice the variation in the melody in the different positions; **t** $\mathbf{d}^1$; **r m**; **s s**.

Exercise.—Play a full close in any key called for. (S D or ^{se}M *L*.)

* * * * * *

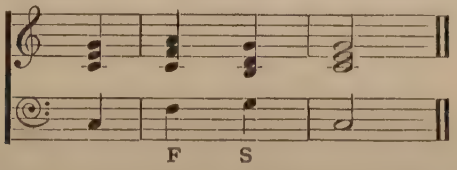
The Approach to a Cadence.

The Tonic and Dominant chords contain five out of the seven sounds of the scale, and that is one reason why they make such a good finish to a musical sentence.

In what chords do we find the other two sounds of the scale, **f** and **l**?..... In the chord of the Subdominant

(chord of Fah), so that when these three chords are used in succession all the seven sounds of the scale are brought before the ear. What chord then will best come before that of the Dominant so as to complete the effect of a cadence?..... The Subdominant (chord of Fah). In our second chant we have an illustration of this approach to a perfect cadence; the second part of the chant ends with the bass **f s d**, and in the fourth chant, which is in the Minor mode, we find (2nd section) the corresponding bass ending **r m l**, the *minor* subdominant, dominant, and tonic. The melody of Chants 3 and 4 ends with **se l**, which corresponds with **t d'** in the major. (*Look for the same endings in several hymn-tunes, major and minor.*)

Write on slate the following chord groups—



and let pupil name the 1st and 2nd chords and mark the "bond" between them..... Name the 3rd and 4th chords and mark the bond between these..... Is there any bond between the Fah and Soh chords?..... No; there is no *direct* bond, but there is an indirect bond, because each is "bonded" to the Doh chord. They are brothers of the same family. So they follow each other pleasantly.

Exercise.—To name and play this group as written, and then in the other positions. After scales it may be played in all keys; the progression in the minor being *Lah, Ray, seMe, Lah.* This will give variety to the scale practice.

The Plagal Cadence.

"Another sort of close or cadence is one in which the Tonic chord is preceded by that of the Subdominant instead of the Dominant. If you listen to the 'Amen' which is sung after the hymns in church you will hear

this kind of close, and will notice the sweet and solemn effect of the grave Fah chord coming just before the Doh. This is called a *Plagal Cadence.*" (*Illustrate.*) In the second Chord-Progression Exercise (Lesson 8*c*) we have the Subdominant and Tonic chords. If we leave out the first of each group of three the other two give us a Plagal Cadence." (*Illustrate.*)

Exercise.—Play a Plagal Cadence in any key called for (F D or *R L*). Notice the variation in the melody in each position; **f m; l s; d d.**

Ear Exercises.—Test the pupil's ear in distinguishing between the full close (S D or ^{se}M *L*) and the Plagal close (F D or *R L*). It is not easy to find instances of the minor Plagal cadence (*R L*), and the practice of using the "Picardy 3rd" in the final *L* chord will be noticed in the *Amens* after almost every minor hymn-tune, and yet the *R L* close is very beautiful. In modern piano music it is sometimes found, but not often. This fact, however, gives an opportunity of directing the pupil's attention to the effect of the Picardy 3rd, which is so very striking and so easily recognized. Children at this stage are interested in observing facts like this, and have the mental wherewithal to understand and appreciate them.

A satisfactory answer to the inevitable question "Why is it called a *Picardy* 3rd"? is not easy to find. The history of the name seems to be lost. But a reason for the thing itself may be given. "As we like a story to end happily, so the old composers like to close with a bright happy major chord."*

Give the tests at first in the easiest form, ending on the

* A scientific reason for the employment of the *Tierce de Picardie* has been given, namely, that the "fourth harmonic" is a major 3rd, with which the minor 3rd in a final chord clashes. Ridley Prentice says "This dissonance was not apparent in the middle of a piece, the ear not having time to dwell upon it; but at the close the harmonics had time to develop themselves, especially when the performance was in a cathedral or large church, where the sound could reverberate round the lofty arched roof. For this reason the 'Tierce de Picardie' is still often used by composers of church music, and has become invested with a certain religious or solemn suggestiveness."

key-note (**t d¹** or **se l** in the melody); afterwards give a different distribution, varying the upper part, so that the chords may be recognized *as a whole*, and not by the melody-note. Keep the attention chiefly directed to the bass.

Other Cadences.

"Sometimes cadences are named after their final chord, no matter what the chord before it is. Thus, a Tonic Cadence is one that ends on the Tonic chord, whether the chord before it be the Dominant or Subdominant."

"Sometimes the progression is from Tonic to Dominant, as in the first section of both our minor chants, where the final chords are *Lah* se*Me*. This would be called a Dominant Cadence. (*Find other examples.*) Or if the last chord is Fah, it is a Subdominant Cadence. This is a convenient way of naming cadences, because there are several other kinds which we shall come across in pieces and which depend on the final chord." (*Examples should be pointed out as they occur.*)

"Sometimes a cadence takes us right out of the key. A very common form of this is the progression Ray, Soh, with a *fe* somewhere in the Ray chord. This takes us into the key with one sharp more or one flat less, which is the commonest of all changes of key." (*Examples of this will be found in the simplest music.*)

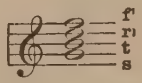
Theoretical teaching about these things does not interest young pupils, and it is not necessary to give written exercises upon them. The best way to teach them is by pointing them out *when they turn up* in the music with which the pupil comes in contact. The tune "Polly Oliver," for instance, contains examples of three different kinds of cadence, and is a very good ear exercise. The teacher should always be on the look-out for opportunities of widening the pupil's experience, adding to his knowledge, and exercising his ear.

CHORD-LESSON 16.

The Dominant 7th.

There is another chord very common in cadences which we ought to know about. It is easy to "build," and easy to recognize, and as it is practically by its help that we get from one key to another it is useful to be able

to recognize it in our pieces. It is made by adding the note *fah* to the chord of Soh. Write the chord of Soh in key C, and add the *fah* above it—

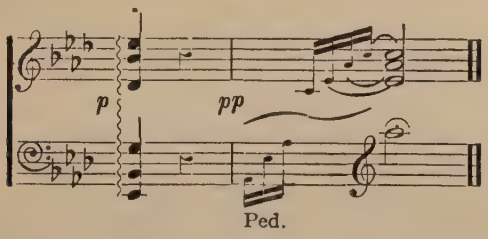


What is the interval between the root and the added note?....a 7th. So this chord is called seven-Soh (or the Dominant 7th), and we write it with a little 7 above the S on the left-hand side (⁷S). Play this ⁷S chord and listen to it.....It is not restful. We noticed that the Soh chord itself is rather restless, and when *fah* is added it is still more so, because there are now two restless notes in it, **t** and **f**. It seems to *ask* for another chord after it, and the chord it asks for, and generally gets, after it is the chord of Doh. If we put it into Sol-fa notation we shall see why. *Te* wants to go up to *doh; fah* wants to fall to *me; ray* does not mind much whether it goes up or down, but as we do not want *me* to be too strong in the next chord, *ray* goes quite comfortably to *doh;* and *soh* already belongs to the Doh chord. Now we will write the chord names under, and play the two chords in key C, the root notes in the bass, and *naming* the chords. Play them in several other keys, and listen. Notice how ⁷S seems to *come home to rest* on D. This home-coming is called the *resolution* of a chord. We say "⁷S *resolves* on D, or the Dominant 7th *resolves* on the Tonic.*

It is an interesting fact that big schoolgirls who have spent many hours in "resolving the Dom. 7th" in four-part (paper) exercises will not recognize that familiar operation when they

* This close position, the complete chord given to one hand, is the easiest and best way for a beginner to make acquaintance with the Dom. 7th and to learn what "resolution" means—he *sees* that process in its simplest form. We are not teaching four-part harmony, but paving the way for it by accustoming the ear to the progression. Observation of the various forms in which the chord turns up in pieces will gradually accustom eye and ear to its various "shapes," and to other than "root" basses.

meet it in pianoforte music in an unaccustomed form; this, for instance—



and will fail to notice that the final cadence of a pianoforte piece may be a dozen measures from the end (as in Heller's "Dans les Bois," No. 3), the rest being the reverberation, through the listening forest, of their old friend the Tonic chord upon the huntsman's horn, gathering strength from its own echoes and then dying away. Four-part harmony is most excellent and necessary fundamental work; but if it were done at the keyboard the common-sense reasons for its "rules" would be obvious, and if it were correlated to the pianoforte work schoolgirls would see how composers use these materials in painting musical pictures for our pleasure. For the ordinary pianist, who has no particular wish to write even a hymn-tune, observation lessons (for ear and eye) are more profitable than paper work, take a tenth part of the time, and give life and interest to the pieces studied.

Now let us look for this 7S D cadence in some pieces. I think we shall find 7S as often as S before D in a perfect cadence. Sometimes *ray*, the 5th of the chord, is left out; it is the note we can best do without. We know, too, that a chord is not always in close position—it may be distributed in different ways (Lesson 7*d*, page 221), so it will not always have the same shape. We must find it by looking for its parts.

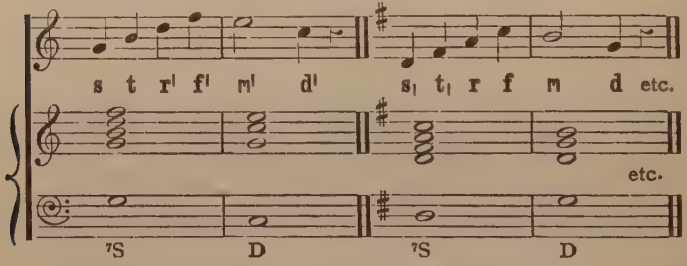
Almost every little piece, out of the five-finger position, affords an example of the Dom. 7th. Look for it first in *final* cadences, in the key of the piece. But the illustrations need not be confined to the pieces being studied. The teacher should play examples from others. The 2nd Solo Album will be convenient for this. No. 5, with **t** in the right hand. No. 10, with **r**, No. 19, **t** and **f** in the right hand. The chord may be broken up into a figure, and so not recognized at once; as in No. 8 (last measures), where we have **r s t** in the right hand, and **s r f** in the left; No. 14, where **t** does not go directly to **d**, but up to **r** before the chord is resolved; and No. 24, where **s** is struck on the second part of the pulse. But in all these, *if we listen*, we hear 7S D.

SUMMARY.

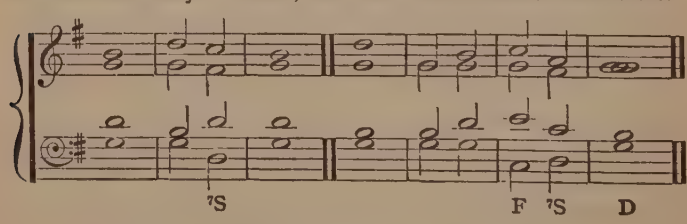
The chord of the Dominant Seventh, in the Major Mode, is formed by adding *fah* to the chord of Soh.

Let the cadence be played, all round the keys, in this easy position for the right hand.

If the pupil while playing will sometimes sing the chord group instead of naming the bass, it will help to impress its constituents upon his mind.

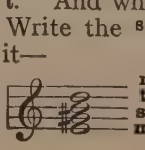


Teach the following chant. Notice that the basses are the same as in Chant No. 2, but that instead of S in each cadence we have 7S. This gives us a binding note between the F and S chords. This can now be substituted for the 2nd Major chant, as the other chords are alike.

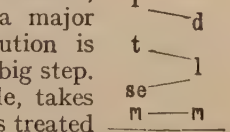


THE DOMINANT 7TH IN THE MINOR MODE.

What is the dominant chord in the Minor mode? The ^{se}M chord, **m se t**. And what note is the 7th from its root?.... *Ray*. Write the ^{se}M chord in A minor, and add the **r** above it—



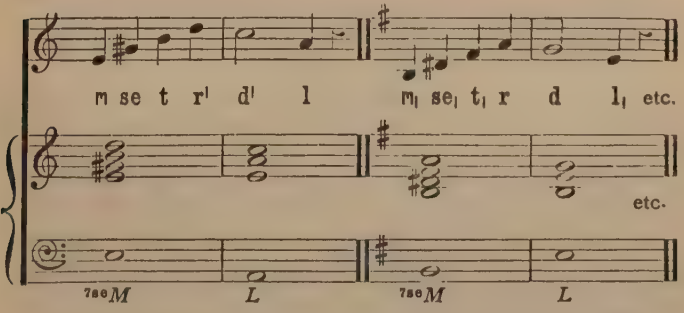
This chord we call ^{7se}M, and we find it as often before *L* in the Minor as ^{7}S before D in the Major. Notice that ^{7se}M, in itself, sounds just like ^{7}S, because its intervals are the same—a major 3rd and two minor. But its resolution is different, for its 7th (*ray*) has to fall a big step. *Se*, the leading-note of the minor scale, takes the place of *te* and rises to *lah;* but *te* is treated as *ray* was in the major, and either comes *down* to *lah* or is left out altogether.



This gives us the chord of Lah, the Tonic of the Minor mode; so that these two chords, ^{7se}M *L correspond* to ^{7}S D in the major.

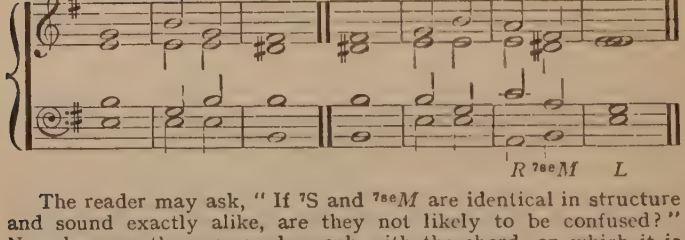
Now let us look for the ^{7se}M *L* cadence in some pieces.

Second Solo Album, Nos. 29 and 30, the **t** falling to **l**. No. 15, **m l** in both outside parts, in contrary movement, and **t** omitted. No. 9, last measure, **t se l** in treble. Last measure of first part, the **se** of the first chord remains in the ear though it is omitted in the second, and we feel its resolution on **l**. According to the pupil's intelligence point out things like this.

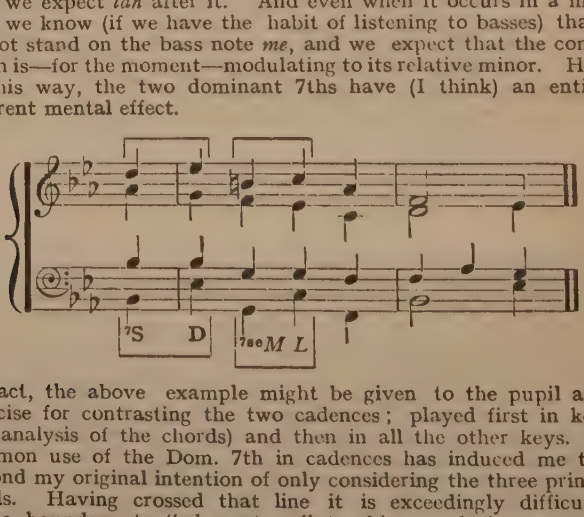


Play in all the minor keys, singing the chord when at a pitch convenient for the voice, or naming the chords before playing them.

Teach the following Minor chant, substituting it for the previous one, as it contains the same chords, ^{se}M in the final cadence now taking a 7th, which makes a bond with the preceding chord.



The reader may ask, "If 7S and 7see*M* are identical in structure and sound exactly alike, are they not likely to be confused?" No; because the ear couples each with the chord on which it is resolved, and also, through the chords that lead up to it, feels the key to which it belongs. When we hear the chord in a minor tune we expect *lah* after it. And even when it occurs in a major tune we know (if we have the habit of listening to basses) that 7S cannot stand on the bass note *me*, and we expect that the composition is—for the moment—modulating to its relative minor. Heard in this way, the two dominant 7ths have (I think) an entirely different mental effect.



In fact, the above example might be given to the pupil as an exercise for contrasting the two cadences; played first in key C (for analysis of the chords) and then in all the other keys. The common use of the Dom. 7th in cadences has induced me to go beyond my original intention of only considering the three principal triads. Having crossed that line it is exceedingly difficult to put a boundary to "elementary" teaching, and the temptation to go on is very great. But the teacher can continue the course of harmony analysis and ear-training on exactly the same lines by preparing her lessons from Mr. G. Oakey's "Harmony Analysis" (9/- net) and using its corresponding "Text Book of Ear-training" for examples (7/6 net, J. Curwen & Sons Ltd.). The chants in the latter, *after* they have been used as ear-exercises in chord-naming, can be utilized for practice in transposition, the student analysing as he goes along, and *naming* each chord before playing it. For young pupils it will suffice to use one chant from each set, in the same way as the chants in this book; leaving off the old as a new one is taken into use, because the plan is cumulative, and always *naming*

the chords. The advantage of the Sol-fa chord-names in ear-exercises is very great. They form a kind of shorthand, very handy for quickly writing what is heard. Before one can write "first inversion of the supertonic 7th" the next chord has come and gone; but ^{7}Rb is quickly written. They also serve to differentiate the major and minor modes, S D from ^{se}M *L*, for instance. The alternative names, Dominant and Tonic, applying to both modes, are easily substituted afterwards, when accuracy in *hearing* is attained.

SUMMARY.

The chord of the Dom. 7th in the Minor Mode is made by adding *ray* (the 7th from the root) to the chord of ^{se}M.

CHORD-ANALYSIS.

"The *Absolute*, or letter-name of any chord depends upon the *letter*-names of the notes that it contains; the *relative* or scale name of a chord depends upon the *scale* names of the notes that it contains. If we would analyse a chord—that is, tell its name in relation to its key—we must know the scale names of all its parts."

The letter-notation, being the same for all keys, makes analysis a simple matter.

Analysis of Chant No. 1, page 222. See also in the Pupil's Book.

"We are going to analyse this chant—to find out what chords are used in it; and it will save us a great deal of thinking if we write the scale names of the whole chant."

First the Treble	m	m	r	m	s	s	d'	t	t	d'		
Under it the Alto	d	d	t_1	d	m	m	m	r	r	m		
Next the Tenor	s	s	s	s	d'	d'	s	s	s	s		
And then the Bass	d	d	s_1	d	d	d	d	s_1	s_1	d		

"Reading each column upwards from bass to treble we see at a glance that the first chord is the chord of Doh (Tonic). The second?.... The same. The next? .... The chord of Soh (Dominant). Next?.... Doh."

(*Analyse the second part of the chant in the same way.*)

"We will draw a line under our letter chant and use Capital letters to indicate the names of the chords, simply drawing a short line as a sign of continuation when two or more chords are alike." —

m	m	r	m	s	s	d^1	t	t	d^1
d	d	t_1	d	m	m	m	r	r	m
s	s	s	s	d^1	d^1	s	s	s	s
d	d	s_1	d	d	d	d	s_1	s_1	d
D	—	S	D	—	—	—	S	—	D

"How many chords are used in this chant?" "Only *two*, D and S (the Tonic and the Dominant)."

Analysis of Chant 2, page 229 –

m	s	r	m	s	m	d	d	t_1	d
s_1	t_1	t_1	d	d	d	s_1	l_1	s_1	s_1
d	r	s	s	m	s	m	f	r	m
d	s_1	s_1	d	d	d	d	f_1	s_1	d
D	S	—	D	—	—	—	F	S	D

"How many chords are used in this chant?" "Three, D, S, and F (Tonic, Dominant, and Subdominant)."

Analysis of Chant 3, page 243—

d^1	l	d^1	t	se	l	d^1	t	se	l
l	l	m	m	m	m	m	m	m	m
m^1	d^1	l	se	t	d^1	l	se	t	d^1
l	l	l	m	m	l	l	m	m	l
L	—	—	^{se}M	—	*L*	—	^{se}M	—	*L*

We use slanting letters (italics) for the chord-names in the Minor Mode.

Analysis of Chant 4, page 247—

l	d^1	m^1	m^1	t	d^1	l	l	se	l
m	l	l	se	se	l	m	f	m	m
d^1	m^1	d^1	t	m^1	m^1	d^1	r^1	t	d^1
l	l	l	m	m	l	l	r	m	l
L	—	—	^{se}M	—	*L*	—	*R*	^{se}M	*L*

Analysis of Chant 5, page 264—

m	s	f	m	s	d	m	f	r	d
d	d	t_1	d	d	d	d	d	t_1	d
s	m	s	s	m	m	s	l	f	m
d	d	s_1	d	d	d	d	f_1	s_1	d
D	—	$^?$S	D	—	—	—	F	$^?$S	D

Analysis of Chant 6, page 266—

d	m	d	t_1	t_1	d	m	r	t_1	l_1
l_1	l_1	l_1	se_1	se_1	l_1	l_1	l_1	se_1	l_1
m	d	m	m	m	m	d	f	r	d
l_1	l_1	l_1	m_1	m_1	l_1	l_1	r_1	m_1	l_1
L	—	—	^{se}M	—	*L*	—	*R*	$^{?se}M$	*L*

SCALE-FINGERING AND PRACTICE

The teacher must use her own judgment as to when to begin scale-playing. (See Mr. Matthay's book.) When it does begin, the child who can build a scale on any key-note has the great advantage of not being obliged to start with playing the scale of C, in which the fingering is liable to accidents; but can begin with B, in which only one fingering is possible, and the reason for alternation of three-finger and four-finger groups is obvious.* Direct attention to :—

1. The thumb notes, B and E.

2. The black key groups between, in twos and threes alternately. B♭ is a good scale to follow, beginning at the top with the right hand, at the bottom with the left.

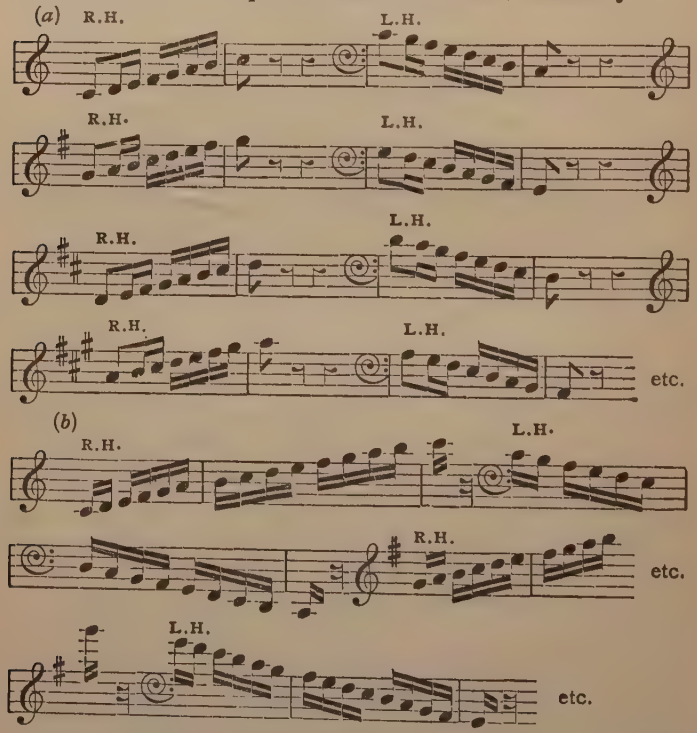
In key B the thumb notes are the *points d'appui* for both hands. In B♭ attention is directed rather to the two black keys, which (descending with the right and ascending with the left hand) begin each group, the fingers "getting ready" for them as they are approached.

The next best scales are D with the right hand (ascending) and D♭ with the left. In D the two black keys are the landmarks, and in D♭ the thumbs, F and C. I would keep to those safe scales until the alternation of the finger-groups shows signs of becoming automatic. This alternation, which is the foundation of scale fingering, has to become a *habit* before fluency can be hoped for. It is worth while to spend some time in acquiring the habit before tackling the other scales, for a mistake made once is likely to be made again.

For a very considerable time scale-practice should, I think, be single-handed. If the right hand is a better workman than the left in scale-playing (and most people do use the right hand with greater ease in all things) they can be levelled up much more effectively by separate practice than by being used together, for, when playing in unison, shortcomings in the work of the left hand are often covered up by the better work of the right. By

* Chopin recommended beginning with G♭, and working gradually back to C, using "one black key less" in each scale.

alternating the hands and *listening* carefully the results —both in time-values and tone-values—can be compared and defects detected and remedied. When the scale-fingering in all keys is safe an exercise like the following (*a*) and (*b*) will achieve more in a given time than travelling up and down the keyboard with the hands in unison; though later on, when equality has been secured, this and other modes of practice are, of course, necessary.



How seldom unison scale passages occur in compositions compared with the frequency of imitative passages in alternate hands, calling for absolute equality in performance if they are to be effective. How often is a movement—such as the first in Sonata No. 2, Op. 2

(Beethoven) or the Rondo of No. 1, Op. 14—completely spoilt because the imitative scale passages don't *match* in tone-values, or even accurately in time-values. Considering these things, single-hand practice should claim the lion's share of scale-time at all stages. The Associated Board emphasises the importance of single-hand scales by requiring them in all its examinations; but the average schoolgirl (judging by the practice one overhears) thinks she economises time by working both hands at once, and seldom does anything else.

Scale playing can be made extremely interesting; but only by constantly exercising the pupil's intelligence and judgment, and letting him have a consciousness of progress. The child's initial needs are: 1st, to know what a scale *is*; 2nd, to be able to play it in any key, *i.e.*, to see how it works out on the keyboard at any pitch; 3rd, to see the common-sense of scale-fingering; 4th, to learn to practise *slowly* in such a manner that speed will come of itself. After that, as facility grows, variety can be given to the work by various devices, by changing the rhythm, or the number of octaves played, by playing the scale up with the right hand and down with the left, and then *vice versa*, as in example above.

One of the most useful plans for scale-practice is grouping the keys according to their various relationships, *e.g.*, any scale with its dominant and subdominant, or with its relative and tonic minor, and these in both forms. In the short time allowed for piano practice nowadays it will hardly be possible to play an entire group of related scales, with these variations and their attendant chord inversions. We must be content to keep our "keys" in little "bunches." But the grouping should be changed from time to time, always keeping some relationship in view. This will give an interest to the practice, and prevent the "treadmill" feeling of going over the same ground daily. It will also keep before the pupil's mind the keys into which his pieces are most likely to modulate.

Sometimes at the lesson, instead of taking a "group," ask for scales in a related "string." For example, "Play the scale of D major..... Now its relative minor.....

Now the tonic major of *that* scale..... The subdominant of that scale..... The tonic minor of that scale..... The relative major of that scale, and so on. At another time, "Play the scale of E♭ major..... Now the relative minor of its dominant key. Play the scale of F minor..... Now the subdominant of its tonic major."

Each key should be named *and its signature given* before it is played. This exercise is good for making pupils think quickly.

As the child advances he will learn to play the scales in 3rds, 6ths, and 10ths, and also the Chromatic Scale.

The Chromatic Scale should then be included in each group, beginning it on the tonic of the principal key. If this scale is only practised from C to C, or from F to F, there is sometimes a difficulty in "turning back" upon any other note; but if it is practised daily in connection with some other scale—these being taken in rotation—the pupil will gradually learn to begin and end the Chromatic Scale upon any of its own twelve sounds.

Scale playing in contrary movement is sometimes neglected; hence a difficulty when passages of this kind are met with in pieces.

Yet contrary movement is easier for a beginner than similar movement, because in key C and the four following sharp scales the thumbs pass under at the same time when the hands are moving in opposite directions. When the pupil has learnt the fingering of all the scales with separate hands—beginning with key D♭ as suggested—and the alternation of the finger-groups has become to a certain extent automatic, let him approach "hands together" by key C in contrary movement, and play that and G, D, A, and E, one octave up and down, and then two octaves, before taking them in similar movement.

Pupils are sometimes puzzled by being asked to begin a scale at the top.* They should be exercised in this; and in fact every device should be adopted to prevent scale-playing from becoming mechanical.

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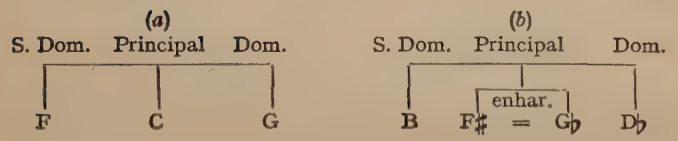
* Every teacher knows this now through the examination requirements, but it was not so common 27 years ago, when this was written.

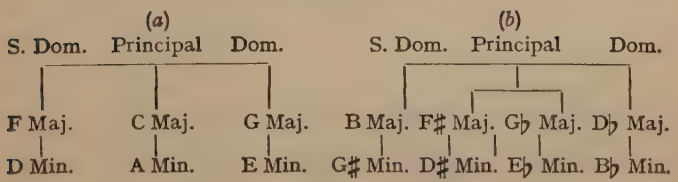
BUNCHES OF KEYS.

Being suggestions for grouping the scales, to give variety to the daily practice, and to keep the facts of key-relationship before the pupil's mind.

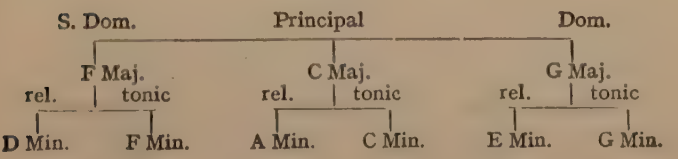
GROUP I.



GROUP II.



GROUP III.



Group IV.

C Major — tonic
C Minor — rel.
E♭ Major — tonic
E♭ Minor — rel.
G♭ = F♯ Major — tonic
F♯ Minor — rel.
A Major — tonic
A Minor — rel.
C Major

Group V.

G Major — tonic
G Minor — rel.
B♭ Major — tonic
B♭ Minor — rel.
D♭ Major — tonic
D♭ = C♯ Minor — rel.
E Major — tonic
E Minor — rel.
G Major

Group VI.

F Major — tonic
F Minor — rel.
A♭ Major — tonic
A♭ = G♯ Minor — rel.
B Major — tonic
B Minor — rel.
D Major — tonic
D Minor — rel.
F Major

Groups IV, V, and VI may be taken in reverse order, reading *upwards*, and this will give fresh groupings.

SECTION V.

Time.

CHAPTER I.

The Conventional Names for the Time-symbols.

Until now we have used the crotchet, and in compound measure the dotted crotchet, as the pulse-sign, and founded all our time-teaching upon it. We now come to a point when we feel that the pupil's sense of rhythm is pretty secure, and that we are safe in introducing the fact that the pulse is sometimes represented by a minim, and sometimes by a quaver, the crotchet retiring from the position of being *the* one-pulse note. To prepare for that change, and also for teaching the higher pulse-divisions, we must teach the ordinary names for the symbols.

"The time-signs, to which we have hitherto given names which simply express their pulse-values, have other names which it is necessary for you to learn. We will begin with the four-pulse note 𝅝 (slate or blackboard), which is called a 'semibreve.' Turn to the first duet of the first step..... How many semibreves do you find in the pupil's part?..... And how many semibreves do you find in a measure? Only one, because the piece is in four-pulse measure, and a semibreve represents a sound held during four pulses. We might also call a semibreve a 'whole-measure note,' we so often find it filling up a whole measure; and in Germany that is just what it *is* called—a *whole* note. French people call it a '*round* note' or circle. Which of these names do you think the best—the English *semibreve*, the German *whole note*, or the French *round?* The German name is the most like what we have been calling it—a four-pulse note. The French name merely describes the shape of the note, and does not teach anything about its value. Both these foreign names are easier than our long word 'semibreve';

nevertheless that is the name you must remember, because it is the one always used in this country. It has a meaning too, which you will understand when you are older. But none of these names are as good as the one we have been using—*four-pulse note*—because it tells us exactly how much it is worth."

"The two-pulse note 𝅗𝅥 is called a 'minim.' The French call it the *white* note, because, though it is much the same in shape as the one-pulse note ♩, its head is open and therefore white (on paper), while the head of the one-pulse note is black. The German name you can guess, I think. If a semibreve is a *whole* note, a minim would naturally be.....? A *half* note."

"Our next note ♩ is called a 'crotchet.' The French call it a *black* and the Germans a *quarter* note."

"And now we come to our half-pulse and quarter-pulse notes. These are called quavers ♪ and semiquavers 𝅘𝅥𝅯 by English people. In Germany they would, of course, be eighths and sixteenths; and the French names merely describe the appearance of the notes, as before; the note with a *crook* (or tail), and the note with *two crooks*. And now we will go over our difficult English names again, drawing each note on the slate as we name it. And though it is interesting to know the names that people in other countries give to the notes we use, we need not try to remember them now."

The above may afford material for more than one lesson. The pupil should be exercised in the new names till he knows them perfectly, writing them in any order when named, and also naming them when pointed out in the duets and exercises throughout the book.

"How many semibreves can you find in Duet 5, First Step?..... How many minims?..... How many crotchets?".....

"How many quavers are in the first eight measures of Duet 10, First Step?..... How many crotchets?..... How many minims?".....

"How many semiquavers can you find in the first eight measures of Duet 7, Third Step?..... How many quavers?..... Crotchets?".....

THE ENGLISH OR THE GERMAN NOTE-NAMES.

In the early teaching we have rejected both the English conventional names, Semibreve, Minim, etc., and the German Whole-note, Half-note, etc.; the first because to the pupil they are meaningless, the second because their use supposes the realisation of arithmetical subdivisions too minute for the mind of a child between seven and ten. By taking the pulse as the unit, symbolising it by a crotchet, and working from it in both directions, we can bring the pupil to an advanced stage in the writing and reading of rhythm without requiring him to realise any higher division than *quarters* ( ), the arithmetic we have brought into play being very little indeed. On the other plan, which takes a four-pulse measure as the unit, he would now be dealing with *sixteenths*, which, though quite clear to the adult mind, conveys very little to that of a child.

But when we come to the point where the pulse is to be symbolised by other notes than the crotchet, why keep to the old and "meaningless" English names?

Precisely because they are meaningless.

The argument for the German names is that they are logical and descriptive, giving the relative values of the notes; that they, in fact, answer to the educational ideal of "crystallizing some fact about the thing named." This is true, up to a certain point; but, if we look a little closer, the logic is only on the surface. If we always played in four-pulse measure the system would be perfect, the whole-note filling a whole measure, and so on. But we do not always play in four-pulse measure; nor even in two-pulse measure, in which case the half-note would simply "go up one" and become a whole-note, the principle remaining the same. We sometimes play in three-pulse measure, and then what becomes of the "whole-note" theory? The whole-note—or measure-note—must logically, in this case, be a dotted minim; and to divide and subdivide that would lead the young learner into difficulties.

"But," reply those who like the German system, "the names are of course used in a more or less conventional sense." Just so. It is, after all, only a choice of conventionalities; therefore it is better to keep to our own conventional names. Better to use terms whose primary meaning is so totally forgotten that they are always and altogether arbitrary and conventional, than terms which imply a principle, but in their application are sometimes true to the principle and sometimes untrue.

After a certain stage it does not really matter what a sign is *called* if it always brings up in our minds the thing for which it stands. The young player whose mind and fingers respond to the symbol of a *sharp* is not at all disturbed by its being called a *dièse* when she crosses the channel; and when the mental connection between the time forms and their sound is so complete that the one always calls up the other, grown-up pupils will learn to call quarter-pulse notes ( ) *sixteenths* when occasion

demands it. Also, I would not be understood as attempting to condemn the German system altogether. It is good enough for the grown-up thinker. And to the grown-up thinker its illogical conventional application in three-pulse measure and others is of course, a small matter. But in the "Child Pianist" method we have adopted *the pulse* as the unit instead of *the measure*, and founded all our teaching upon that, and while the child is still a learner it is better, when he needs conventional names for the symbols, to choose names entirely different from those he has been using, rather than names so like them as to be confusing.

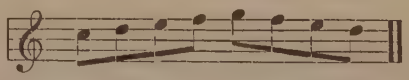
Whether the German names—which have come into England through teachers who have studied abroad—will ever prevail here we cannot tell; in the meantime it is fifty to one that the masters, into whose hands our little pupils will eventually pass, will call the notes crotchets and quavers.

CHAPTER II.

The Higher Pulse-divisions and Exceptional Pulses.

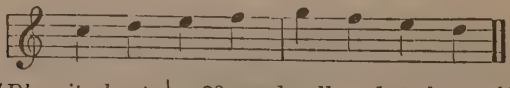
Eighth-pulse Notes.—"We have learned to divide a pulse into halves (*ta-té*) and quarters (*tafa-téfé*). We sometimes hear as many as *eight* sounds in a pulse, and so we must learn to write pulses divided into eighths, to play them when we meet with them, and to recognize them when we hear them."

"We will take the little five-finger exercise we know so well—



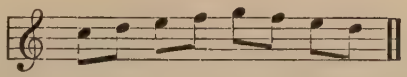
and group its notes in various ways which will help us to understand this new division of the pulse."

"If we write it in crotchets (*write on slate as below*), it makes two four-pulse measures."



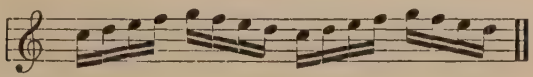
(*Play it about* ♩=60, *and call each pulse ta-é.*)

"If we bind the notes together in twos (*write as below*), it makes one four-pulse measure."



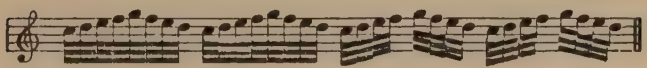
(*Play, counting at same speed as first illustration.*)

"If we bind them in groups of four (*write as below*), we can play it twice in a four-pulse measure."



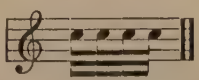
(*Play, counting at same speed as before.*)

"And if we bind all the eight notes in one group (*write as below*), and draw a *third band* across the group, we can play it four times in a measure. Listen to it."

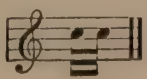


(*Play, counting at same speed as before, and then let the pupil play the four illustrations from the slate, taking care to preserve the same tempo in all.*)

"Now the distinguishing mark of these eighth-pulse notes is the *third band* across the group. If only four are written—half the pulse—they still have the third band, to distinguish them from quarter-pulse notes.



If only two are written together—the fourth part of a pulse—they still have the third band.



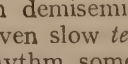
If one stands alone—the eighth part of a pulse—it has its third 'tail.'"

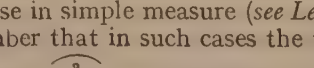
"This kind of note is called a *demisemiquaver*, or 'half of a half-quaver.' The time-name for the group —the pulse with eight parts—is *tanafana-ténéféné*. This is made from *tafa-téfé*, by introducing the letter *n*, as *tafa-téfé* was made from *ta-té* by introducing the letter *f*."

Now let all the foregoing groups be played to the time-names, the *tempo* being slightly quickened.

Passages in demisemiquavers are necessarily in very moderate or even slow *tempo*, and, if we would keep the swing of the rhythm, some $\frac{4}{4}$ movements should be counted in eight quaver-pulses in the early stages of this study. If this is done, with the transferred time-names (as in next chapter), the difficulties disappear, the pulse-divisions being those already familiar.

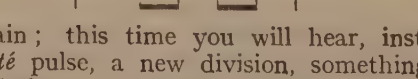
Triplets within the Simple Pulse.

"When we first met with a triplet-pulse it was as an exceptional pulse in simple measure (*see Lesson* 1, *4th Step*), and you remember that in such cases the triplet is written with a 3 over it  Sometimes in simple measure we find *half*-pulses divided into three parts. Listen to this, and tell me the time-names—



Listen again; this time you will hear, instead of the second *ta-té* pulse, a new division, something you have not heard before; two little triplets in one pulse.

Il. 79.

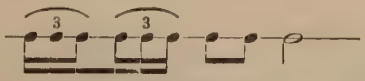


(*Play both examples several times.*) We must find a time-name for this new division. It is a variation of *ta-té;* the first half being written *tarala*, and the second half *térélé*. Listen to what I played just now, and tell me which of

the four pulses says *tarala-térélé* to you." (*Play last illustration again.*)

"In which pulse do you hear it now?"

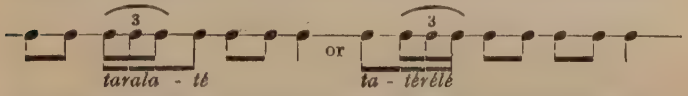
"What does this say?"—



Then show how *tarala-térélé* is written, and give dictation.

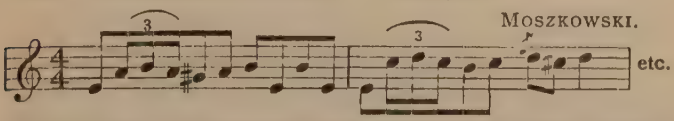
* * * * * *

Sometimes only one half the pulse is made into a triplet. (*Refer to 4th Lesson, 3rd Step, tafa-té and ta-téfé.*)



The pupil should be able to find both the time-names for these pulse-divisions and know how to write them.

The half-pulse triplet in simple time is common, so these time-names are useful. Example—



Also in Step 6, unbarred sentence No. 28, which may be practised, with the time-names.

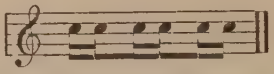
As the triplet within the half-pulse is derived from *ta-té*, so we derive the triplet within the quarter-pulse from *tafa-téfé*.

Il. 80. Compare.

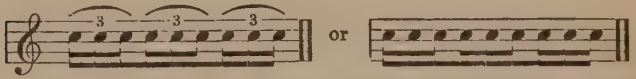
Examples of all these come into the last eight measures of the Adagio of Beethoven's F Minor Sonata, Op. 2, No. 1.

Triplets within the Compound Pulse.

"We have often divided each part of a triplet pulse into two, making six sounds in the pulse (*tafa-téfé-tifi*).

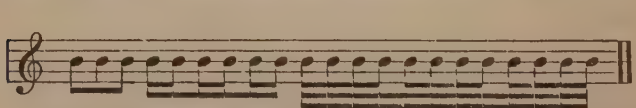


We sometimes want to divide each part into three, making nine sounds in the pulse. (*Illustrate as before.*) I think you could almost guess what the time-name for the third triplet would be. *Tarala-térélé* was a variation of *ta-té*, and a similar variation of *ta-té-ti* would be *tarala-térélé-tirili*."



"We often find *one* of these little 'inner triplets' only in a passage, the rest of which moves in twos."

"If, instead of hearing three sounds in each part of the triplet pulse, we hear four, the time-name for this kind of division would be *tanafana-ténéféné-tinifini*."



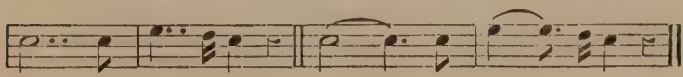
A child who is thoroughly up in the pulses taught in Steps 1 to 4 will, when he has worked through the chapter on time-signatures, have at his fingers' ends as many time-groups as he is likely to meet with for a long time. The association of sound and sign ought to become so strong that as he *counts* he feels the "patter" of each group before he plays it; and by the time he has to deal with such things as the slow movements of Mozart or Beethoven, his sense of rhythm and his general mental growth should enable him to grasp new and complicated time divisions with very little trouble. Nevertheless, some practice in the use of the time-names for the higher pulse divisions is useful, if only for analysing passages of this kind, and rhythmic exercises illustrating various groupings

of demisemiquavers will be found in Step 5. These should be used in the same way as those given in Steps 3 and 4, each being first played to the time-names and then repeated, *counting*, without a pause. When practising Exs. 1 to 8, the pupil should play the "model" measure before each of the others, to establish the beat, and to contrast *ta∫a-téfé* with *tana∫ana-ténéféné*.

In these slow moving examples call the undivided pulse *ta-é*. Further variations of these rhythms are hardly necessary for young pupils.

Double Dots.

Double-dotted notes seldom receive their exact value from players, and to tell them that "the second dot is worth half the first dot" does not usually help them very much. The easiest way to deal with double dots is for the teacher to substitute a note for the first dot, and *tie* it, when the relative values will be seen at once. (See Rhythmic Exercises 18 to 20, Pupil's Book, Step 5.)



CHAPTER III.

Time-signatures.

It would save both teachers and pupils a great deal of trouble if in all elementary music the lower figure of the time-signature were done away with altogether and replaced by the actual note. This plan is clear and unmistakable; there is nothing unsightly about it, and its usefulness for teaching purposes is unquestionable. It entirely removes the difficulties of the "Compound-time" signatures, and does away with the confusion between $\frac{3}{4}$ and $\frac{6}{8}$ time, which appears to be so common, if we may judge from examination papers; for while $\frac{3}{4}$ and $\frac{6}{8}$ (being arithmetical equivalents of each other) may create confusion in the mind, and (being

respectively *three*-pulse and *two*-pulse measure, are perfectly distinct. In America this note-signature is very commonly used in elementary class singing books; and at a meeting of the Incorporated Society of Musicians a few years ago the plan was advocated by the late Dr. Crow, of Ripon, who also wrote a pamphlet on the subject. We are probably not within measurable distance of his suggestions being adopted, but the simplicity of the figure-note signature as an expression of what a time-signature *means*, makes it an excellent introduction to the more difficult double-figure signature, which children seldom understand clearly. I have proved that if the time-signatures are constantly written in this way for some time, the pupil forms the mental habit of associating the upper part of the signature with the *number* of pulses and the lower with the *kind* of pulse, so that when he makes the acquaintance of the ordinary figure signature he instinctively translates the lower figure into a *note*. *Making* time-signatures, to represent the various sorts of measure, is more thorough, and results in a clearer understanding of the subject, than merely reading them.

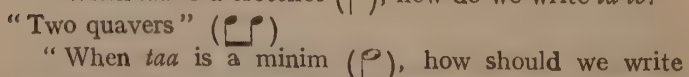
LESSON I.

"We have hitherto been using one sort of note—a crotchet (♩)—to represent a pulse. It is sometimes convenient to use a minim (𝅗𝅥) to a pulse, and sometimes a quaver (♪); but the *name* for a pulse must always be *taa*, whatever *sign* we may choose for it."

"When *taa* is a crotchet (♩), how do we write *ta-tē?*" "Two quavers" (♫)

"When *taa* is a minim (𝅗𝅥), how should we write *ta-tē?*" "Two crotchets" (♩ ♩)

"In what sort of measure is this little phrase?" (*Writing it.*)



"In two-pulse measure." "Yes; and each pulse is a crotchet, or the value of a crotchet."

"Now write the phrase, making each pulse a *minim*, or the value of a minim." (Pupil writes Ill. 85.)

"What sort of measure would you call that if you had not seen it before?" "Four-pulse measure." "Yes; four-pulse measure, each pulse a crotchet; but we *meant* it for two-pulse measure, did we not?"

"Then if a composer writes a tune in two-pulse measure—which, of course, means one *accent* in the measure: STRONG, *weak*, STRONG, *weak*—and chooses to write a minim to each pulse, ought he not to have some way of letting the player know that it is not four-pulse measure—which would mean *two* accented pulses: STRONG, *weak*, medium, *weak?*".....

"Composers *have* a way of letting the player know the measure; they write at the beginning of a tune a sign, called a TIME-SIGNATURE (*write the word, and show the pupil the time-signatures in the teacher's part of his duets, earlier Steps*). These are the usual signs used by musicians; but as some persons find them a little puzzling we will use at first a simpler kind of signature, which will help you to understand the other by-and-by."

"Our phrase is in two-pulse measure, each pulse a minim. The figure 2 will tell us the *number* of pulses, and underneath it we will just put a minim, to tell us the *kind* of note in each pulse: $\frac{2}{\text{𝅗𝅥}}$ We will write this at the beginning of the exercise."

"Do you think you could make a time-signature for the exercise as it was first written?"

"It was in two-pulse measure, so the upper part of the signature will again be a....?" "Figure 2." "And each pulse was a.....?" "Crotchet." "Therefore the lower part of the signature will be a crotchet. $\frac{2}{\text{♩}}$ Write it at the beginning."

"Now play the exercise from both forms *at the same metronome rate* to the time-names. In the second form *ta-té* is written in crotchets, and every whole pulse is *taa*. Then count."

SUMMARY.

The upper part of a time-signature tells us the *number* of pulses in a measure, the lower part tells us the *kind* of pulse.

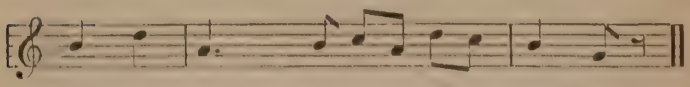
In this lesson we have made two signatures :—

$\frac{2}{\text{minim}}$ which means two-pulse measure, each pulse a minim.

$\frac{2}{\text{crotchet}}$ which means two-pulse measure, each pulse a crotchet.

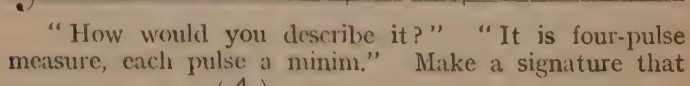
LESSON II.

"In what sort of measure is this phrase?"



"Four-pulse measure, each pulse a crotchet." "Can you make me a time-signature to represent that?" (*Draw it from the child in the same way as before*—$\frac{4}{\text{crotchet}}$).

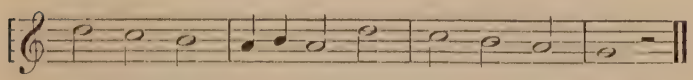
"Now write the same phrase, making each *taa* a minim, and leaving room for the signature at the beginning."



"How would you describe it?" "It is four-pulse measure, each pulse a minim." Make a signature that will express this $\left(\frac{4}{\text{minim}}\right)$ and write it at the beginning of the phrase. Play the exercise from both forms, to the time-names at the same rate. Play it again, counting. "In what kind of measure is this phrase?"

"Three-pulse measure, each pulse a crotchet." "Make a signature that will express this. How many *pulses?*" "$\frac{3}{\quad}$" "And what *kind* of pulse?" "$\frac{3}{\text{𝅘𝅥}}$" Write it at the beginning of the exercise.

"Write the same exercise in minim pulses."



"How would you describe the measure now?" "Three-pulse measure, each pulse a minim." "Make a time-signature for it, and write it at the beginning." "$\frac{3}{\text{𝅗𝅥}}$" "Play it from both forms, to the time-names. Play it again, counting."

SUMMARY.

$\frac{4}{\text{𝅘𝅥}}$ means four-pulse measure, each pulse a crotchet.

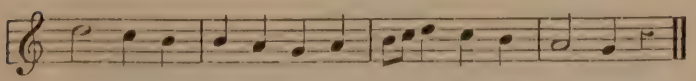
$\frac{4}{\text{𝅗𝅥}}$ means four-pulse measure, each pulse a minim.

$\frac{3}{\text{𝅘𝅥}}$ means three-pulse measure, each pulse a crotchet.

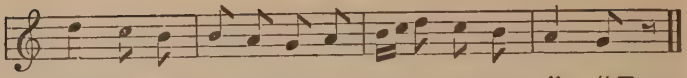
$\frac{3}{\text{𝅗𝅥}}$ means three-pulse measure, each pulse a minim.

LESSON III.

"What is the time-signature of the next exercise?" $\frac{4}{\text{𝅘𝅥}}$

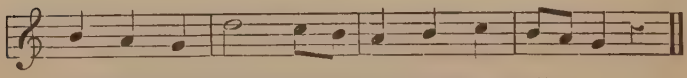


"Re-write it, making each *taa* a *quaver*. Remember that *ta-té* will be written in semiquavers."

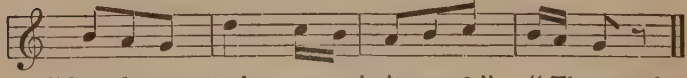


"How would you describe the measure?" "Four-pulse; each pulse a quaver." "Make a time-signature for it, and write it at the beginning $\left(\frac{4}{\text{quaver}}\right)$. Play from both forms, to the time-names. Play again, counting."

"What is the time-signature of the next exercise?"



"Re-write it, making each *taa* a quaver."



"In what sort of measure is it now?" "Three-pulse measure, each pulse a quaver." "Make a signature to express this $\left(\frac{3}{\text{quaver}}\right)$. Write it at the beginning, and play from both forms, to the time-names. Play again, counting."

The pupil will have discovered that in transcribing he has either doubled or halved the note-values.

SUMMARY.

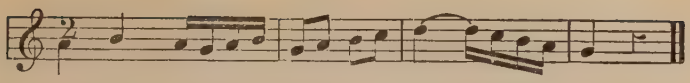
$\frac{4}{\text{quaver}}$ means four-pulse measure, each pulse a quaver.

$\frac{3}{\text{quaver}}$ means three-pulse measure, each pulse a quaver.

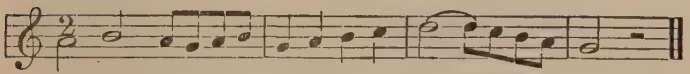
LESSON IV.

"When *ta-té* is written in crotchets (♩ ♩), *tafa-téfé* will be written in quavers (♫)."

"In what kind of measure is the next exercise (*write examples on slate or blackboard, without signatures*), and what should its signature be?"

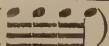


"Write it again with the signature, $\frac{2}{\mathbb{C}}$"

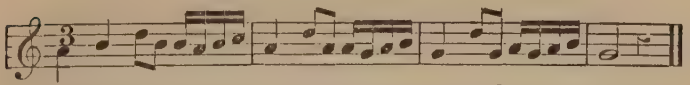


"Play from both forms, to the time-names." "Play again, counting."

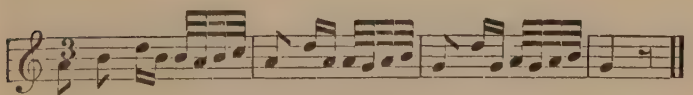
LESSON V.

"When *ta-té* is written in semiquavers ( ), *taſa-téſé* will be written in demisemiquavers ()"

"In what kind of measure is the next exercise, and what is its time-signature?"



"Write it again with the signature $\frac{3}{\mathbb{C}}$"

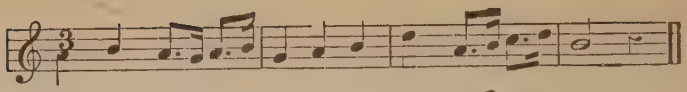


"Play it from both forms, to the time-names..... Play again, counting."

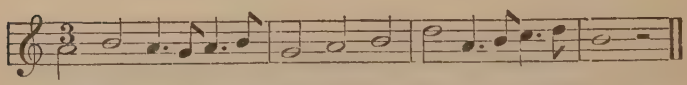
LESSON VI.

When *taa* is a minim, *ta-éſé* will be written

"In what measure is the next exercise, and what is its signature?"



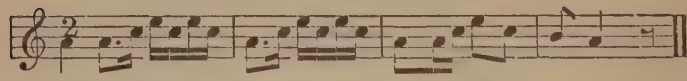
"Write it again with the signature $\frac{3}{\rho}$"



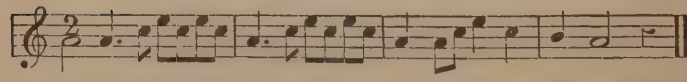
"Play from both forms to the time-names." "Play again, counting."

LESSON VII.

"In what measure is the next exercise, and what is its signature?"



"Write it again with the signature $\frac{2}{\rho}$"



"Play it to the time-names. Play again, counting. Have you ever heard it before?" (If the pupil does not recollect the phrase, turn to the "Hungarian Dance," Duet 5, Step 2, and ask him to play the first four measures.)

"When we were learning this, we counted it in four-pulse measure, but if we look at the upper figure of the time-signature (teacher's part) we see that the composer *meant* it to be counted in two-pulse measure."

The question may naturally arise in the child's mind, "If four crotchets and two minims are the same value, why should it matter whether we count it in two-pulse or four-pulse measure?" And if it does not occur to him it

should be suggested, because this is an opportunity for emphasizing a rather important point. The next lesson on Time might very profitably be devoted to it.

LESSON VIII.

"To-day we are going to consider the question: 'If two minims and four crotchets are the same value, why should it matter whether we count such a piece in two-pulse or four-pulse measure?'"

"Because music is not a mere matter of arithmetic, but of *feeling* and *hearing*. *Measure* depends upon *accent*. When we are listening to a piece of music, if we *feel* that the order of the accents is STRONG, *weak*, STRONG, *weak*, we say it is in *two*-pulse measure, and we know that the upper part of the time-signature will be a 2; but the composer may have written it in minim, crotchet, or quaver pulses. Similarly, if we only hear one strong accent in every *four* we call it four-pulse measure, and feel sure that the upper part of the time-signature will be a 4; but the composer pleases himself about the pulse-*sign*."

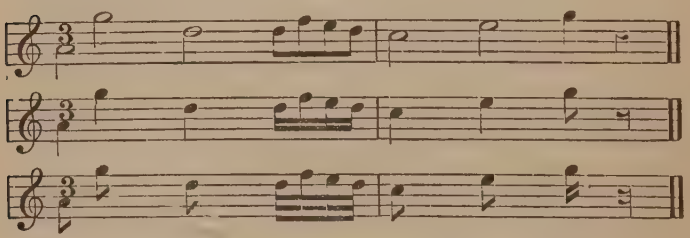
"Now, if we play the 'Hungarian Dance,' I think we shall find that the rhythm *ta-éfé tafa-téfé*, in which we wrote the first phrase at our last lesson, *suits it* better than *taa a-té ta-té ta-té*, which we used when we were learning it. Play it..... It is decidedly a 'two-pulse tune.'"

"Contrast this with the Interlude (*Duet* 2, *same Step*), which also has four crotchets in a measure. (*Play it.*) Would two-pulse measure suit this? I don't think so. The composer says to us, by the time-signature, 'I want four accents in every measure: STRONG, *weak*, medium, *weak*,' and we feel that he is right."*

Let the pupil now work through the Rhythmic

* Another question may arise out of this one: "Does the pulse-sign affect the speed of the music?" Not necessarily. Minims *look* stately and slow, and if no speed is indicated—refer to the use of the metronome—we naturally play music written in minim pulses at "hymn-tune" pace; while quavers suggest quick movement. But this is merely from association, for we find *adagio* movements written in quavers, and *prestos* in minims.

Exercises in 3rd Step, writing each one first with minim pulses and then with quaver pulses. This should be done as "home-work" between the lessons, one exercise being neatly written in the three forms (as in next Ill.), and brought to the teacher at each lesson. Playing them over to the time-names, and counting, will not take more than a minute. Example—

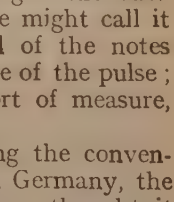


LESSON IX.

"And now it is time to learn the meaning of the *lower* figure of the ordinary time-signature. We might call it the *note* figure, for it just stands instead of the notes which we have been using to tell the value of the pulse; while the upper figure, which tells the sort of measure, might be called the *measure* figure."

"You remember when we were learning the conventional names of the notes, we said that, in Germany, the semibreve was called a *whole* note; and we thought it rather a good name for it in four-pulse measure, because it so often fills up a whole measure."

"Now, if we want to write just *two* sounds in a four-pulse measure, what kind of notes must we use?" "Minims." "Yes; so we will let the figure 2 stand for a minim, because it takes *two* minims to fill a four-pulse measure. (*The teacher must use slate or blackboard, and make a table like that at the side as he proceeds.*) If we want *four* sounds in that kind of measure, we should use.....?" "Crotchets; so 4 may stand for a crotchet. For *eight* sounds in a measure



we must use quavers, so 8 will stand for a quaver; and if we would fill a measure with semiquavers, how many should we need?" "Sixteen." "16, therefore, can stand for a semiquaver." (*Make this sure before proceeding.*)

"Now let us examine all the time-signatures we can find in Simple Time (*turn to the Duets*), and we shall see that the lower figure is always either a 2, a 4, or an 8, meaning minim, crotchet, or quaver pulses; and sometimes, though not so often, we find 16 as the lower figure." (See Mendelssohn's *Lieder*, Book 6, No. 32.)

SUMMARY.

$\frac{2}{2}$ means 2-pulse measure, each pulse a *minim*

$\frac{3}{4}$ means 3-pulse measure, each pulse a *crotchet*

$\frac{3}{8}$ means 3-pulse measure, each pulse a *quaver*

Write the following figure-signatures, and let the pupil write beside each its equivalent note-signature, and tell the meaning—

$\frac{2}{2}$ $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{2}$ $\frac{4}{2}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{4}{4}$

This may be home-work. Exercise frequently in reading time-signatures.

The pupil may come across the time-signature C Explain that it is the equivalent of $\frac{4}{4}$, and with a line through it (C) of $\frac{2}{2}$.

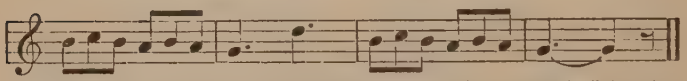
When giving ear-exercises in measure let the pupil in future write the time-signature. In time-dictation the pupil may now be asked to employ minim or quaver pulses. Manner of giving the dictation—

"In what kind of *measure* is this?" (Playing several measures with well-marked accent.) "In (say) simple two-pulse measure, what would the signature be?—$\frac{2}{4}$. Write it in $\frac{2}{8}$" (or $\frac{2}{2}$, as the teacher wishes.) Then give the dictation as usual.

LESSON X.

The Signatures of Compound Measure.

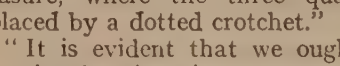
"In what sort of measure is this exercise?"



"In Compound two-pulse measure (two *ta-té-ti'*s), the figure 2 will express the measure, but how shall we express the pulse?"

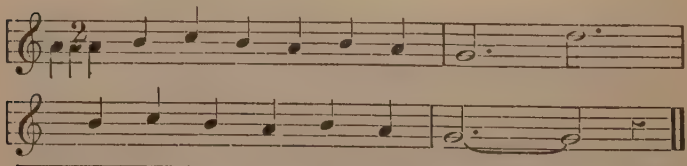
"We know that in Compound measure each pulse is a triplet, as in the first measure of this phrase; or, if three distinct sounds are not played, the undivided pulse is written so as to *picture* three parts, as in the second measure, where the three quavers of the triplet are replaced by a dotted crotchet."

"It is evident that we ought to express this triplet form in the time-signature, and take either the triplet or the dotted note as the pulse sign. We will adopt the triplet* because it pictures the 'two quaver triplets,' and write—



as the time-signature of Compound two-pulse measure." (*Write it at the beginning.*)

"Now write Ex. 103, in crotchet triplets, making a time-signature for it, and remembering that the undivided pulse will be a dotted *minim*."



* In America, the dotted note is used $\left(\frac{2}{\text{𝅗𝅥.}}\text{ or }\frac{3}{\text{𝅗𝅥.}}\right)$ and perhaps expresses better the *swing* of the undivided beat. I prefer the triplet because it leads up more easily to the figure signature afterwards.

"Play it from both forms, to the time-names. Play it again, counting. (Two pulses to the measure.)"

"We might describe this as six-pulse measure, each pulse a crotchet. We have an example of this kind of measure in Duet 9, 1st Step. When learning it we called it six-pulse measure, because it is more convenient to count it so when the music moves slowly; but the order of the accents (STRONG, *weak, weak,* medium, *weak, weak*) is in itself *a series of threes;* and when this is so we call it Compound measure. We *feel* that it is so, and we have only to write the triplets in quavers to *see* that it is so."

"Compound two-pulse measure, even when written in quaver triplets, is generally counted as six-pulse when played slowly—the fourth pulse getting the secondary accent. Play the exercise from its first form, counting six quaver pulses and giving the two accents clearly."

"Write Il. 103, with *semiquaver triplets,* making a signature for it, and remembering the undivided pulse is a dotted *quaver.*"

"Play it to the time-names. Play again, counting. Play it a third time, counting *six* semiquaver pulses, grouped in threes."

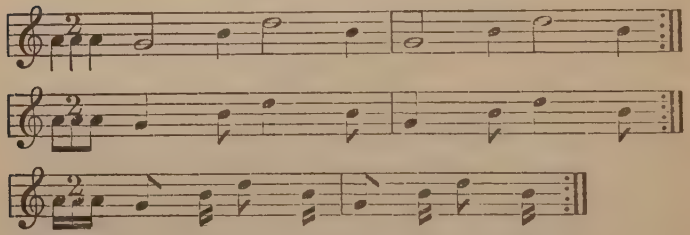
SUMMARY.

1. Every simple measure has its compound form—

Simple two-pulse.	Compound two-pulse.	
2	2 or 2	= two crotchet triplets.
2	2 or 2	= two quaver triplets
2	2 or 2	= two semiquaver triplets.

2. Compound two-pulse measure, when moving slowly, may be counted as six-pulse measure, the accents being grouped in threes.

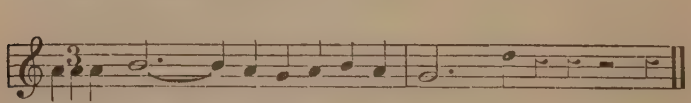
Let the pupil now work through the Rhythmic Exercises, 4th Step, 1 to 9, writing each one in three forms as before. Example—



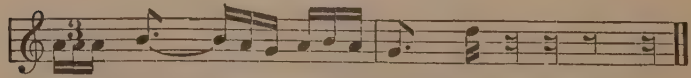
LESSON XI.

"In what sort of measure is this phrase?"

"Compound three-pulse measure (three *ta-té-ti*'s). Make a signature for it— Write it with crotchet triplets, and make a signature for it."



"Write it with *semiquaver* triplets, and make a signature for it."



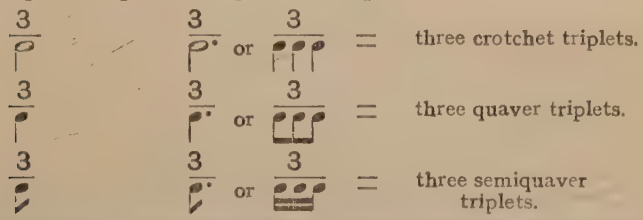
"Play it to the time-names. Play again, counting."

"When compound *two*-pulse measure moves slowly, how do we sometimes count it?" "As *six* pulses." "If we treat compound three-pulse measure in the same way how many pulses shall we have in a measure?" (*Let the*

child count them.) "Nine pulses." "Yes; nine pulses moving in threes. Play the phrase again, counting it in nine-pulse measure, with the secondary accents."

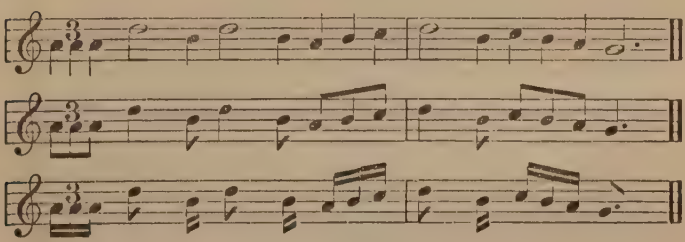
SUMMARY

Simple three-pulse. Compound three-pulse.



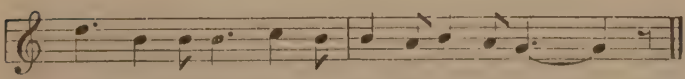
Compound three-pulse measure, when moving slowly, may be counted as *nine*-pulse, the accents being grouped in threes.

Work through the Rhythmic Exercises 10 to 15 (4th Step) as before. Example—

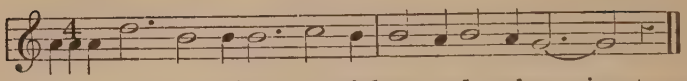


LESSON XII.

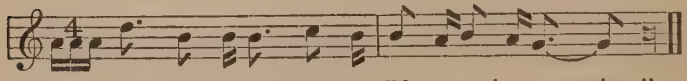
"In what sort of measure is the next phrase?"



"In compound four-pulse measure (four *ta-té-ti's*). Make a signature for it. Write it with crotchet triplets and make a signature for it."



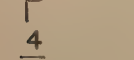
"Write it with semiquaver triplets, and make a signature for it."



"Play it to the time-names. Play again, counting."

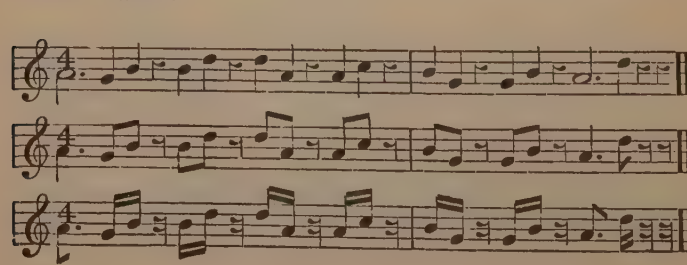
"We have found that compound two-pulse measure may be counted as six-pulse, and compound three-pulse measure as nine-pulse. If we divide the triplets in compound *four*-pulse measure in the same way, how many pulses shall we have?—Twelve pulses. Play again, counting twelve pulses to the measure and preserving the accents."

SUMMARY.

Simple four-pulse.	Compound four-pulse.	
		= four crotchet triplets.
		= four quaver triplets.
		= four semiquaver triplets.

Compound four-pulse measure, when moving slowly, may be counted as *twelve*-pulse, the accents being grouped in threes.

Let the pupil continue to write the Rhythmic Exercises as home-work.



When he has worked through them he will have become familiar with as many time divisions as he is likely to meet with in his pieces for some time to come, and by constantly comparing them he obtains an instinctive sense of their relative value which he can hardly acquire in any other way.

LESSON 13.

"Let us try if we can turn a compound signature into figures."

"We have said that for convenience compound two-pulse measure is often counted in six pulses; compound three-pulse measure in nine pulses; and compound four-pulse measure in twelve pulses. For this *convenient* form of the compound measures we can make a figure signature, but there is no figure signature which can express their proper form."

two crotchet triplets equal six crotchets $\frac{6}{4}$

two quaver triplets equal six quavers $\frac{6}{8}$

two semiquaver triplets equal six semiquavers $\frac{6}{16}$

three crotchet triplets equal nine crotchets $\frac{9}{4}$

three quaver triplets equal nine quavers $\frac{9}{8}$

three semiquaver triplets equal nine semiquavers $\frac{9}{16}$

four crotchet triplets equal twelve crotchets $\frac{12}{4}$

four quaver triplets equal twelve quavers $\frac{12}{8}$

four semiquaver triplets equal twelve semiquavers $\frac{12}{16}$

LESSON XIV.

There is yet another step before we can be sure of our ground. The pupil should form the habit of always *reading* the compound signatures in such a manner as to keep before his mind the fact which they so effectually conceal, namely, that they are really *two*-pulse, *three*-pulse, and *four*-pulse measures.

The child who habitually speaks of $\frac{6}{8}$ as "six quavers in a bar" may be forgiven for occasionally confusing this with "three crotchets in a bar," its arithmetical equivalent; but if he always speaks of it as compound *two*-pulse measure, he is not likely to confound it with simple *three*-pulse measure, because he thinks about accent, and not about equivalent values in notes.

He knows that *signatures whose upper figure is* 6, 9, *or* 12, *are only the convenient forms of compound two-pulse, three-pulse, and four-pulse measure.* Therefore when he looks at one of these signatures he groups the value of the upper figure into threes—

6 gives two triplets, 2 pulse measure.
9 gives three triplets, 3 pulse measure.
12 gives four triplets, 4 pulse measure.

This is really all that is necessary, for he knows that the notes expressed by the lower figure are grouped in triplets, and he reads—

$\frac{6}{8}$ compound 2-pulse measure; two quaver triplets.

$\frac{6}{4}$ compound 2-pulse measure; two crotchet triplets.

$\frac{9}{8}$ compound 3-pulse measure; three quaver triplets.

$\frac{12}{4}$ compound 4-pulse measure; four crotchet triplets.

$\frac{6}{16}$ compound 2-pulse measure; two semiquaver triplets.

THE UNBARRED SENTENCES.

(*Can be used also as Reading Exercises.*)

In the barring exercises of the first four Steps the pupil was told the measure, and, when necessary, the pulse on which the phrase began. The next step is to discover these two facts for himself by his sense of accent. In doubtful cases he will need a little help from general rules.

As a general rule, the last note struck is the first of a measure* unless it be a quaver or semiquaver. This decides the place of, at least, one strong accent, and is generally, *but not invariably*, the key to the barring of the whole; for if this note and any dots, rests, or tied notes which may follow it do not make up a complete measure of two, three, or four pulses, the part which is wanting will be found at the beginning of the exercise, and the strong accent will be immediately after it. Then look for indications of a cadence, not only at the end but throughout the exercise. The next question is—do the pulses group themselves most readily and naturally in twos or in threes; and finally, do these twos and threes form *two*-pulse or *four*-pulse, *three*-pulse or *six*-pulse measure? And here the habit of thinking about time through the medium of the time-names is an immense advantage. The pupil who has been trained to observe recurring figures and answering figures will naturally look for them in all music, and will reject a grouping in which he does not find them. As he reads each exercise through to the time-names, let him listen with his mental ear for rhythmic imitations, as one such imitation may decide a doubtful point.

* There are, of course, exceptions to this rule—melodies which, if wedded to words, would end on a soft syllable, and certain dance forms and types of national airs; but in these cases the rhythm is generally sufficiently pronounced to place the question of accent beyond a doubt. See Exercises 9, 11, 28.

KEY TO THE UNBARRED SENTENCES OF THE 5TH STEP.

Ex. 1. The last note struck is a minim. Are these two pulses a whole measure or a part? Try 2-pulse measure,.....into which it falls naturally.

Ex. 2. Four-pulse measure.

Ex. 3. Four-pulse measure, beginning on 3rd pulse.

Ex. 4. Three-pulse measure.

Ex. 5. Three-pulse measure, beginning 3rd pulse.

Ex. 6. Four-pulse measure, beginning on the 4th pulse.

Ex. 7. Three-pulse measure.

Ex. 8. Three-pulse measure, beginning on the 3rd pulse.

Ex. 9. Four-pulse measure, beginning on the 4th pulse. The sense of rhythm will be the best guide here.

Ex. 10. Four-pulse measure, beginning on the 4th pulse.

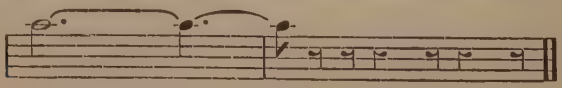
Ex. 11. Compound 2-pulse measure ($\frac{6}{8}$). Groups of three quavers generally indicate compound measure, but *may* belong to simple three-pulse ($\frac{3}{8}$).

Ex. 12. Compound 2-pulse measure ($\frac{6}{8}$), beginning on the 2nd part of the 2nd pulse (*té-ti*). The quaver triplets indicate compound measure, and the imperfect measure at the end shows that the first strong accent is after the two quavers at the beginning.

Ex. 13. Two-pulse measure, beginning on the 2nd pulse.

Ex. 14. Three-pulse measure, beginning on the 3rd pulse.

Ex. 15. Compound 3-pulse measure ($\frac{9}{8}$), beginning on the 3rd part of the 3rd pulse. The last measure but one of this exercise would not generally be found written in this way. The pupil must be prepared to find in ordinary music the more usual, though less correct, division.



See last measure of next exercise.

Ex. 16. Compound 2-pulse measure ($\frac{6}{8}$).

Ex. 17. Four-pulse measure, beginning on the 3rd pulse.

Ex. 18. Four-pulse measure.

Ex. 19. Three-pulse measure, beginning on the 2nd pulse.

Ex. 20. Four-pulse measure.

Ex. 21. Simple 4-pulse measure, beginning on the 2nd half of the 3rd pulse. The first three notes are *not* a triplet.

Ex. 22. Three-pulse measure, beginning on the 2nd pulse.

Ex. 23. Four-pulse measure, beginning on the last *quarter* (*fé*) of the 3rd pulse.

Ex. 24. Two-pulse measure.

Ex. 25. Compound 3-pulse measure ($\frac{9}{8}$), beginning (with the rest) on the 3rd pulse. This would bar (arithmetically) into $\frac{6}{8}$. The feeling for rhythm must be the test of the measure.

Ex. 26. Two-pulse measure.

Ex. 27. Three-pulse measure.

Ex. 28. Three-pulse measure, beginning on the 2nd half of the 3rd pulse.

Key to the Unbarred Sentences of the 6th Step.

Ex. 1. Four-pulse measure, beginning on the 2nd half of 2nd pulse.

Ex. 2. Compound two-pulse measure, beginning on last part of 2nd pulse.

Ex. 3. Four-pulse measure.

Ex. 4. Four-pulse measure. The syncopations may mislead. The last minim is the first of a measure.

Ex. 5. Two-pulse measure.

Ex. 6. Compound three-pulse measure.

Ex. 7. Three-pulse measure, beginning on 2nd half of 3rd pulse.

Ex. 8. Compound two-pulse measure, beginning on the last part of the 2nd pulse.

Ex. 9. Three-pulse measure, beginning on 3rd pulse.

Ex. 10. Four-pulse measure, beginning on last *quarter* of 4th pulse.

Ex. 11. Three-pulse measure, each pulse a quaver.

Ex. 12. Recitative. Four-pulse measure, beginning on 4th pulse.

Ex. 13. Two-pulse measure, beginning on 2nd part of 2nd pulse.

Ex. 14. Four-pulse measure, beginning on 2nd part of 3rd pulse.

Ex. 15. Recitative. Four-pulse measure.

Ex. 16. Compound two-pulse measure, beginning on 3rd part of 2nd pulse.

Ex. 17. Four-pulse measure, beginning on 4th pulse.

Ex. 18. Three-pulse measure.

Ex. 19. Three-pulse measure, beginning on 2nd pulse.

Ex. 20. Four-pulse measure.

Ex. 21. Three-pulse measure, quaver pulses ($\frac{3}{8}$), beginning on 3rd pulse.

Ex. 22. Three-pulse measure, beginning on 3rd pulse.

Ex. 23. Four-pulse measure, beginning on last quarter of 4th pulse.

Ex. 24. Compound four-pulse measure ($\frac{12}{8}$), beginning on 3rd part of 3rd pulse.

Ex. 25. Three-pulse measure ($\frac{3}{8}$).

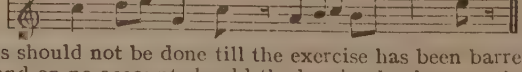
Ex. 26. Four-pulse measure, beginning on 2nd half of 3rd pulse.

Ex. 27. Four-pulse measure, beginning on 2nd half of 3rd pulse.

Ex. 28. Four-pulse measure.

The unbarred sentences of the 5th and 6th Steps are intended to be used as reading exercises, without being barred,* and are fingered for the purpose. They combine practice in Time and Interval, and in Key as far as three sharps and three flats, those of Step 5 being in major and those of Step 6 in minor keys. The fingering has been marked to suit small hands, and with a special view to

* If the time-names alone are used the sentences may be played without being barred; or the teacher may place a very faint pencil mark, which can be easily rubbed out, at the place of the strong accent throughout—



But this should not be done till the exercise has been barred by the pupil, and on no account should the barring be done on the printed page. Each exercise should be *copied* for barring.

enabling the entire exercise to be played without looking at the keyboard. For this reason the teacher will find a change of finger marked on a note where it is apparently unnecessary, as in Ex. 6, and others. The finger marked in brackets is only to enable the player to find the next note without looking down. It might be called a *measuring* finger. In Ex. 7, for example, at the beginning of the second line, the fingers $\overset{\frown}{(1)}_4$ are marked over B. The note is *found* with the 1st finger, from the D of the preceding measure, but *played* with the 4th.

The *usual fingering* of intervals is to be used unless otherwise marked.

The unbarred sentences of the earlier steps, being unfingered, may be used as *fingering* exercises.

Rules for fingering must necessarily be very elastic. Phrasing is the first thing to be considered ; after that, convenience ; for the fingering suitable for a full-grown hand may be impossible to a small or contracted one, and smoothness is often sacrificed to an imaginary "rule." A few general principles, however, may be taken to serve as guides.

Scale passages are usually fingered according to their key. Arpeggios keep the fingering of the chord from which they are formed.

Imitations of "figure" should, if possible, be played with the same fingering. (See Exercises 13, 16, 20, etc.)

The highest note of a passage is usually played with the 5th finger, and the lowest with the thumb of the right hand, and with the opposite fingers of the left.

All these rules are subject to modification.* For instance, in playing the scale of D the middle finger (left hand) comes on F♯ and the 2nd finger on C♯ ; but meeting a similar passage in a piece we should probably use 4th finger on F♯ and 3rd on C♯, which is easier and smoother.

Fully fingered editions are not educational. The pupil's judgment should be guided, not fettered, and the fingering

* The teacher will get valuable hints from Mr. Matthay's "Principles of Fingering" (Bosworth, 1/-), C. F. Reddie's "Pianoforte Playing" (J. Williams, 3/-), Franklin Taylor's "Technique and Expression," and other books.

of every note is not only a decided hindrance to the growth of independence, but it defeats its own end. Let the pupil use the natural fingering when none is marked, understanding that when it *is* marked it is for a special reason, phrasing, etc.; that there may be more than one way of doing it, and that the composer or editor only offers his advice by his marking. To educate the judgment it is well to stop and ask why a certain fingering is marked, whether it is really the best, whether it may need to be modified to suit the pupil's hand, etc. Fingering in relation to phrasing should be very carefully studied. Certain composers, Heller and Grieg for example, finger very carefully. The fingering of some editions of non-copyright music is exceedingly bad, and young teachers should not jump to the conclusion that because certain fingering is marked it is necessarily the best.

SECTION VI.

On Ear-training.

CHAPTER I.

On Ear-training.

The best ear-training for the little child is the nursery music I have spoken of at the beginning of this book. Singing in itself is ear-training—up to a certain point, because the child who sings must have listened; and through this sub-conscious listening and imitating the child who sings has got what we want to start with when the time comes for the more systematic ear-training, or Aural Culture, if the reader prefers the term.

Children may be roughly divided into three classes as regards their musicality.

(1) There are the children who have had musical surroundings from babyhood, who have sung as soon as they have talked. In these the sense of "tune," and the sense of "time" are generally pretty equally developed, and equally good results may be expected in both elements.

(2) The children who have not much control of the voice; who can sing a little—not always quite in tune—but are not destitute of the sense of pitch. In these the sense of rhythm is generally the stronger, and while they make fair progress in writing and reading time notation, the ear-training in pitch has to proceed more slowly.

(3) Children in whom the sense of pitch seems altogether wanting—who cannot imitate a sound or tell whether a series of sounds goes up or down. These are often the children of unmusical parents, who are usually the most keenly anxious that their children should be musical.

Here again we sometimes find a feeling for rhythm and the ability to march to music; and if this exists the piano lessons can go on unhindered, while we must patiently use every device for awakening the sense that is dormant, giving a few minutes to it at every lesson. That is all that it is possible to do in the short time allotted to music.

I would recommend teachers always to make an examination of the musical condition of a new pupil in the presence of the parent. This serves several purposes. It puts the teacher on her mettle, stimulating her to do her part in improving that condition. It reminds the parent that if the nursery music has been neglected the child does not start from the same point as his playmate of the same age who comes from a musical home. To the child himself it is a great help and stimulus to look back at intervals of three or six months and see what improvement he has made. Trying to improve his own records—comparing himself with himself—is more profitable to a pupil, intellectually and morally, than competition with his fellows.

In schools we must forego the presence of the parent, but the diagnosis should be made all the same, and included in that report of the pupil's standing in other subjects which most schools furnish to the parents after the entrance examination.

It may be asked, "If nothing in pianoforte playing depends on the development of the sense of tune, why need pianoforte teachers spend time on it?" It is true that it is possible to play the piano with the sense of time alone, but it will not be intelligent musical playing. An untrained ear cannot appreciate and imitate degrees of light and shade, delicacies of phrasing, emotional rise and fall. Pupils of this kind cannot profit by the lessons of an artist teacher, or ever get beyond a certain point. The unsatisfactory performance of nine-tenths of the young players we hear—pupils of careful and painstaking teachers, who wonder why they do not do better—is due to the lack of ear-training.

The musical feeling which we miss is often latent and

might be developed; but we cannot develop it if the ear is dull, for the power of criticism is lacking.

The question before us is how best to utilize the small portion of time that pianoforte teachers can—or will—give to ear-training, and what course of treatment to prescribe for these three classes of children.

If we consider how to deal with those whom we have placed in the third, or lowest, class—the children with defective ears—we shall have a better idea of the subject as a whole, and the treatment of the other two classes is only a question of degree.

We must start with the assertion that the only chance for the defective, or even for the average ear, is to train to the recognition of relative pitch. The sense of absolute pitch is a gift—those who possess it need no training;* those who do not possess it cannot acquire it to any reliable degree, and with the little time at the pianoforte teacher's disposal it would be folly to attempt it. But the average ear can be trained to a reliable sense of relative pitch; *not* by the consideration of intervals as intervals, but by becoming familiar with the individuality of sounds in their key-relationship. By these means some success is possible with even a small expenditure of time, therefore it is worth while to attempt it.

CHAPTER II.

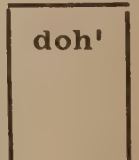
For the Defective Ear.

We must begin where the child *is*. First try whether he can imitate a given sound, sung to *ah*, and then two sounds of different pitch following each other. If he can do this approximately he is by no means in the lowest class. But suppose he cannot. We must then try to

* No training in the recognition of isolated sounds; for children of seven or eight who have this mysterious gift will name any sound from any part of the keyboard as soon as they have learnt the letter-names of the keys. But they may need a great deal of teaching as to the relations of these sounds to one another. And the gift of absolute pitch is sometimes a hindrance to the recognition of these relations.

discover where his difficulty lies; whether it is the power of discrimination which is lacking or only the power of reproduction. A child who has never sung—and there are many such children—cannot control his voice sufficiently to make the sound he wants to make; but if he can *hear* differences the musical ear is not altogether lacking, and the power to imitate may come with exercise. Test him, singing two sounds, at least an octave apart. If he cannot say which is the higher there may still be an unsuspected difficulty, the use of the terms "high" and "low" in an unaccustomed connection. Call in the eye to help.

Ex. 1.—Write on the slate (or blackboard if in class) two *doh's* a long way apart and sing the sounds several times (at pitch C or D), pointing to each as it is sung, the child watching and listening. Then say "I will sing these again, pointing, and then I will sing one of them without pointing, and you shall tell me whether I sing the low or the high *doh*." (Sing to *ah*.) This ought to bring the right answer. If it does, we have made a start, and that is enough for one lesson. If the experiment does not succeed the first time repeat it at each music lesson —it will take less than a minute—until the child recognizes the difference between the two sounds.



Ex. 2.—Also let him at each lesson renew the attempt to imitate a given sound. His attempt will probably result in a sound lower than that given, and of uncertain intonation; but if it is a sound that by any stretch of the imagination can be called "musical" let the teacher adopt it, call it *doh*, play the key-chord—whatever it may be—on the piano, and let the child sing the key-note again, calling it *doh*. The use of the syllable will help the voice production. Pattern the same sound two or three times, the pupil imitating the tone.

N.B.—Never sing *with* the pupil. Let him listen and then imitate.

With a pupil of this kind I should *begin* each music lesson with the ear-test. One or two attempts are enough. Do not worry the child, and give praise for the slightest improvement. A child who has had his lack of musical ear freely commented upon in his presence—a rudeness we allow ourselves because he is "only a child"—needs a great deal of encouragement if we would have him make an effort to do that which he has always been given to understand he could not do.

Adopt two forms of exercise, Imitation and Recognition, and give one of each at each lesson.

Imitation.

Having found a sound which the child can sing and called it *doh*, try imitation of two sounds. Some voices have to be coaxed up one degree of the scale at a time; for others the leap of an octave, with its marked contrast of pitch, is easier. Try both.

Ex. 3.—By steps. Write above each other the first three scale-names, point and sing (or play) the three sounds, starting from the child's own *doh*. Let him watch the diagram, listening carefully, and try to imitate. Impress upon him that the more carefully he *listens* the better he can imitate.

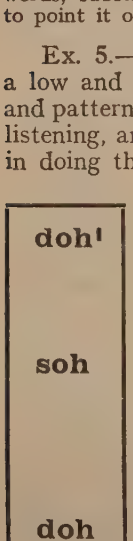
When this is done upwards, point and pattern down, making him notice that, going down, he begins on the sound he stopped on going up. It may take some time to accomplish this; but wait till it can be done before going further.

Ex. 4.—Then add two more names above the others, and point and pattern the five, up and down. Though a child may not himself have sung, he has probably heard others sing. He has perhaps heard "Little Bo-peep." It will interest him to learn that the tune of this is "made" of these five sounds. Point the tune on this little five-syllable modulator. If his interest prompts him to try to imitate (phrase by phrase) give him praise and encouragement.

If he is shy of trying to imitate, be content with singing it *to* him while he listens. He has, perhaps, never listened with a purpose before.

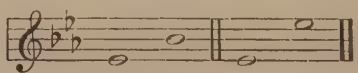
To sing "Little Bo-peep" through at a moderate pace takes just *a quarter of a minute*. Time well spent. Sing the same tune at several lessons. When he can recognize it without hearing the words, substitute the Sol-fa syllables. He will perhaps be able to point it on the modulator before he has courage to sing it.

Ex. 5.—By leaps. The difference between a low and high *doh* being recognized, point and pattern the two sounds, the child looking, listening, and then imitating. If he succeeds in doing this he has surmounted a physical difficulty.



RECOGNITION.

Ex. 6.—Between the extreme sounds write the name of another, *soh*. Point and pattern **d s** and then **d d¹**—



"I will point and sing these again, and then sing them without pointing, and you shall say whether I sing **d s** or **d d¹**. Sing to *ah*, or play. "The Jolly Farmer" (Farm Scenes) is a good illustration of **d s**.

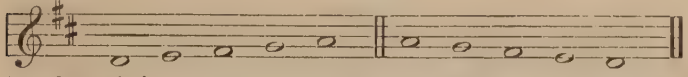
When this is achieved, try the recognition of **s d¹**. Illustrate it by singing the first part of "The Blue Bells of Scotland." It is possible that associating the first two notes with the opening words, "Oh, where," and knowing that these are **s d¹** may help him in differentiating this couple from **d s** and **d d¹**.

IMITATION.

When a pupil's ear is defective we must adopt as key-note the sound he can most easily sing, whatever its pitch, and work from that. Give the key-chord before every attempt at imitation, keeping to his chosen pitch

for a considerable time. When he can imitate a *given* sound with tolerable accuracy, begin to change the pitch and then do it frequently.

Ex. 7.—By steps. When the child can sing the series of sounds *doh* to *soh*, *soh* to *doh*—



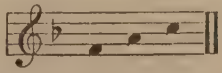
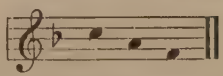
break each into two groups, to accustom him to beginning sometimes on *me* instead of *doh* or *soh*. Point and pattern (from the diagram used in Ex. 4) *doh, ray, me,* then *me, ray, doh. Doh, ray, me—me, fah, soh. Soh, fah, me—me, fah, soh. Soh, fah, me—me, ray, doh.*

Illustrate **m r d** and **s f m** by the first part of "Three Blind Mice," pointing these two little phrases on the modulator and letting the child imitate. Then the teacher may sing the next part, and let the child come in at the end with **m r d**.

Ex. 8.—By leaps. The pupil may not have succeeded in singing the octave leap (Ex. 5). If he has been able to *hear* the difference between **d s** and **d d¹** (Ex. 6) let him now try again to imitate both these.

Let him try to sing the 1st and 3rd phrases of the "Jolly Farmer," the teacher singing the answering phrases.

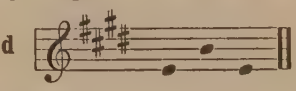
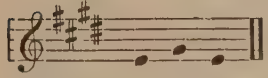
Recognition.

Ex. 9.—Write *doh* and *soh*, and between them place the syllable *me*. Point and sing them upwards  and then downwards  "Now watch the modulator and listen, and say whether I sing these sounds upwards or downwards." (Sing without pointing.) Then contrast **d m d** with **d s d** in the same way.

Illustrate on piano that these three sound well together. "We call that a chord."

Imitation.

Ex. 10.—By steps. When the pupil can readily do Ex. 7, try if he can imitate any *one* of the groups; *i.e.*, start on *soh* or *me* without being led up to it in a previous group. Point and pattern, using the little five-sound modulator given in Ex. 4 — **m f s—m r d—s f m—d r m.** To give variety and test independence let the child take the pointer and try to sing "Little Bo-peep" or parts of it as if he were giving a lesson to the teacher. *Let him now make his own modulators from memory; the two used in Exs.* **4** *and* **9.**

Ex. 11.—By leaps. When he can do Ex. 9, point and sing **d s d**  and then **d m d**  using the chord modulator given in Ex. 9. Then try the chord, **d m s**, and downwards **s m d.**

Recognition.

Ex. 12.—"Now I will sing these three sounds (Ex. 9) in different ways, to *one, two, three.* Tell me which number comes on the *highest* sound I sing. Watch the modulator."

Examples :— **d m s** | **d s m** | **s m d** | **m d s** | **m s d** | **s d m** ‖
1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3

Sing slowly, about M. 60—

Ex. 13.—Like Ex. 12, asking which is the *lowest* sound.

Examples :— **s m d** | **s d m** | **d m s** | **m d s** | **d s m** | **m s d** ‖
1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3

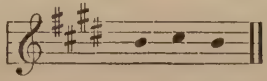
Ex. 14.—Like Ex. 12, asking which is the *middle* sound. (Use the examples of Exs. 12 and 13.) This will be more difficult, because the character of *me* is not so pronounced as that of *doh* and *soh.* The pupil may fail to

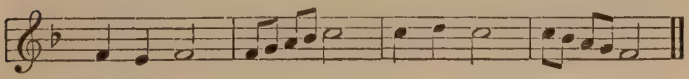
distinguish it now, but will do so when he begins to listen for the mental effects or character of the scale sounds.

During these early lessons I would not say much about mental effect. The effort to hear more than the "up and down" of sounds may discourage the child.

Imitation.

l
s
f
m
r
d
t_1

Ex. 15.—By steps. Write the syllables from *doh* to *soh* (Ex. 4). Pattern up, then down, Add one sound below and above. Point and pattern **d** t_1 **d** several times; then run up from **d** to **s**, and point and pattern **s l s**  several times. Finally, in sections, **d** t_1 **d—d r m f s—s l s—s f m r d.** The phrases will be more easily imitated if sung rhythmically—



Then put words to it—

doh, te, doh—Up we run to *soh.*
soh, lah, soh—Down we run to *doh.*

Ex. 16.—By leaps. Point and pattern the groups in Exs. 12 and 13, pupil imitating.

Recognition.

Ex. 17.—Use the groups in Exs. 12 and 13.

"Say on which sound I *begin;* highest, lowest, or middle."

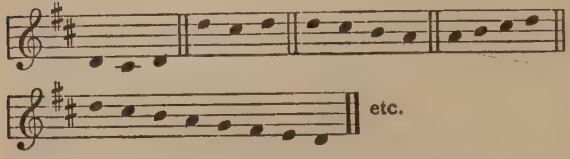
Sing to *one, two, three,* as before, or to *koo* or *ah.*

Not *lah,* which may be confused with the scale syllable later.

Again, "On which sound do I end?"

Imitation.

Ex. 18.—Draw full scale modulator. Pattern **d d¹**. Then (by steps) **d t₁ d—d¹ t d¹—d¹ t l s – s l t d¹**. Then the full scale, down and up.



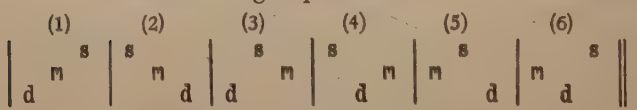
Ex. 19.—By leaps. **d m s d¹—d¹ s m d—** in key D.

d¹
t
l
s
f
m
r
d
t₁

Ex. **19** should be memorized, and after this *every lesson should begin with singing the scale and the chord, just once up and down.*

Recognition.

Ex. 20.—Write the groups used in Ex. 12 in this form

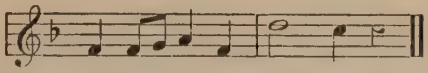


"I am going to sing one of those groups; it will be either group 1 or group 2; listen and watch, and point to the group I sing." Contrast 3 and 4, 5 and 6 in the same way. Then pair No. 2 with No. 4, 1 with 3, etc. Before singing, let the pupil notice that 1 and 3 begin on the lowest sound, *doh;* 2 and 4 on the highest sound, *soh;* 5 and 6 on the middle sound, *me.* When he can recognize one of two groups, let him listen for one of three, then one of four, and finally let him point to any one of the six that is sung. Sing to figures, or to *ah.*

If the child has made progress with the imitation exercises, he should be asked to *sing* the group he points to.

The child with a defective ear may take some time to creep through these twenty exercises (the teacher will readily invent supplementary ones). The child of class 2 will make more rapid progress. With both these care must be given to getting the imitative exercises sung in *tune*. This will only come gradually, and we must work in patience, that the child may not be discouraged with his first efforts.

The musical child who is able at once, and in tune, to sing any short but complete phrase sung to him, such as—



will probably run through the exercises very quickly and be ready to go on. I would, however, let him run through them as tests, because a chain is only as strong as its weakest link.

CHAPTER III.

For the Musical, or the Average Child.

So far the child has simply thought about a sound as being higher or lower than another. That is all he is capable of thinking about at first, and it is enough to carry him to this point; but it will not carry him much further. He must have something more definite; and the most reliable guide in telling sounds by ear is found to be the character, or MENTAL EFFECT, of each in its relation to the rest of the scale. This effect—or personal character, as we may call it—of the scale-sounds is easily caught by the musical child, soon recognized by the child of average ability, and is the only hope for the child whom we call unmusical, but who, if he has come thus far in ear-development, can go much farther.

Ear-training and sight-singing are correlatives, and should be taught together. The more the pupil sings—from notation, and using the scale-syllables as he sings—the keener will his aural perception become; and the more ear-exercises he has, expressing what he hears in notation, the better sight-singer he will be. The

effective teaching of sight-singing is too big a subject for this book. If the pianoforte teacher is called on to take singing classes in schools she should make a thorough study of the Tonic Sol-fa method, under a skilled teacher if possible, or from books if she is out of reach of such help. Even if she does not take the class-singing she ought to be able to apply what is done in that department (if it *is* on Sol-fa lines) to the child's work at the piano. The following exercises are only suggestions in this direction, the alternate lessons being (*a*) a reference to the usual Sol-fa procedure, and (*b*) its application to the Staff, and how to *write* the scale sounds in all keys. They are only short outlines of what may be done, and are given with a view to class teaching, though not necessarily for that.

A printed modulator will now save time at the lessons, and at this stage the "Step" modulator is the best;* because, though for the special consideration of the mental effect of the scale-sounds we shall need to use the 1st and then the 2nd Step, it is a mistake to limit the children's singing to exercises on these. If a child can sing the complete scale by ear—and most children can—there is no reason why he should not learn to point tunes on the full-scale modulator, 3rd Step (without stopping to talk about mental effect), while he is giving special attention to the Tonic chord in the 1st Step column. The secret of ear-training and sight-singing is the association of *sound and syllable*, and the oftener these are presented together the more firmly will the mind make the connection between them. Familiar tunes are best. If a song the child knows by ear, and to words, is pointed on the modulator and sung to the syllables it has the interest of a familiar thing seen from a fresh point of view. The songs should be chosen with a view to their use in illustrating the character of certain scale-sounds later on, and the wider range of the full scale allows us to make the exercises more interesting.

Also, for ear-training purposes, *simple* tunes are best—tunes with simple harmonies that will not disturb the tonality, and simple accompaniments that will not distract the ear from the sound we want the little voice to catch and hold. Therefore nursery rhymes (to the old tunes)

* The "Pocket Step Modulator" (3d.) for the piano pupil. For classes, a larger one, to hang up, can be had at 3/6.

folk-songs, or well-known national airs are the most suitable material for our purpose, though any song that a child *likes* to sing should be utilized.

1st LESSON.

Key-note and Tonic Chord.

To illustrate the meaning of "key-note" sing a tune, pointing it on the modulator, stopping on any sound *except doh*, and asking "Does that sound as if the tune were finished?" An *un*familiar tune this time, and the less rhythmical the better for our immediate purpose. A hymn-tune, moving in single pulses and sung without much accent is a good test. The pupil will probably decide that *doh* is the most satisfactory resting note. Then sing and point several familiar tunes (major) and point out that these all end on *doh*. "That is what is meant by a 'key-note' or 'tonic,' for we use both names —a sound on which we can *finish* a tune well."

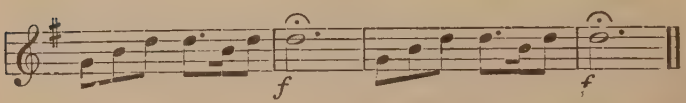
"We can sing the same tune high or low." (Sing "God save the King" in D, and show on the keyboard that the *doh* of that tune was D. Then sing it in A, and show where the *doh* falls this time.) "When *doh* falls on D we say the tune is in key D," and so on. Sing "The Jolly Farmer" in G, and then in some other key. Show the place of the key-note and ask "In what key did we sing it?"..... "We know that two other sounds of the scale go well with *doh;* which are they?"..... We call these three sounds the Tonic chord. Sing it.

Now turn to the *First* Step of the modulator. "Here we have only the notes of the Tonic chord. They are the most important, and are sometimes called the *pillar*-tones of the scale; the others seem to cluster round them." Point (and pattern if necessary) the notes of the chord in various order, as in the earlier exercises.

Each of these sounds has a character of its own when we hear it in connection with the rest of the scale, and we use "hand-signs" to remind us of this. We have said that *doh* is a strong, firm sound to end on, and the hand-sign for it is the clenched fist.*

* For pictures of the manual signs, see page 345.

Soh is bright and trumpet-like. Listen to this—



"This is a real bugle-call, and bugle-calls always have a great many *sohs* in them." Have it sung several times *to the syllables.**

Illustrate also with tunes. "The Jolly Farmer"; the middle section of "God save the King"; the effect of running up to *soh* in the second measure of the "Huntsman's Chorus" (No. 17 of "Illustrative Tunes") are examples.

Give the hand-sign for *soh.* I like it with the thumb standing well up, like the bugler.

Me is a calm, steady, peaceful sound. Give the hand-sign. Examples of *me*—"There is a happy land," "Barbara Allen," "Here's a health unto His Majesty" ("Approved Songs," No. 1), etc.

As a further indication of relative pitch the hand is raised or lowered in giving the signs—a little below the waist for the lower *doh* and above the head for the higher; for *me* about waist-high, and for *soh* breast-high, etc.

Imitating the Signs.

Sing the sounds of the full chord, **d m s d'**, one at a time, making the hand-sign as each is sung, and pausing after each to let the pupil imitate sound and sign. When all are quickly imitated, give two sounds with the signs—**d s—m d'—s m—s d—d' d—s s—m m**, etc. (When a sound is repeated, repeat the movement of the hand.) Then pattern three sounds at a time—**d m s—m s d'—d' s m—d s m**, etc., and give the pupil *drill* in making the hand-signs quickly.

---

* The doggerel words fitted to some bugle-calls to assist in memorizing them will amuse children and help them to remember. For this call ("Officers") the words are: "Officers, come to your call."

The commonest use of the manual signs is as a kind of notation, from which the pupil makes his first start in sight-singing. They have this advantage over the modulator, that the teacher can face the class and observe how they stand, breathe, use their lips, and so on. But they are also extremely useful in giving ear-exercises to a class. Children will often echo their neighbour's answers instead of listening and judging for themselves. But if the answer is given in hand-signs the class *listening with their eyes shut*, each one is compelled to listen and judge independently, and they cannot follow each other's lead. Only the teacher sees the individual answers. In taking an ear-test without the hand-signs pupils will often sing back the group of sounds correctly, but use wrong syllables. This comes from careless listening—not thinking of mental effects. Having to express the answer by a hand-sign compels the mind to think of the character of the sound, and thus the hand-signs become a help in ear-exercises.

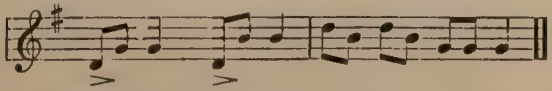
When the hand-signs are not used (and the exercises should be varied) the class should *watch the modulator* while listening. For the single pupil it should always be at hand on the piano. Doing this makes a great difference.

High Doh.—The effect of high *doh* (**d'**) is brighter than low *doh*.

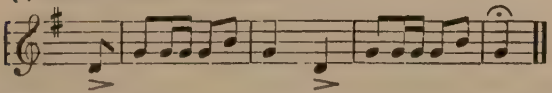
The first phrase of the "Minstrel Boy" (App. Songs, 16, I) is a good example, or the third phrase of "John Peel" (No. 6, I).

Low Soh.—The effect of low *soh* (s_1) is trumpet-like still, but less bright and shrill than at the higher pitch. Most bugle-calls begin on low s_1. Examples*—

(*a*) Drummers and Buglers.



(*b*) Men's dinner, 1st call.

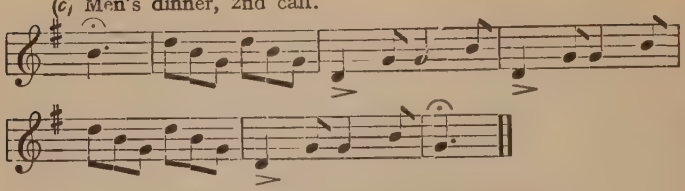


* The words—(*a*) | Drummers all, great and small, | don't you hear the bugler's call? ‖

(*b*) Oh, | come to the cook-house | door, boys; | come to the cook-house | door. ‖

(*c*) Oh, | pick 'em up, pick 'em up, | hot potatoes, | hot potatoes, | pick 'em up, pick 'em up, | hot potatoes, | oh! ‖

(*c*) Men's dinner, 2nd call.



EAR-EXERCISES.

Vary them. Use the groups on page 313.

1. Which note do I end on? (Answer by hand-signs.)
2. Which note do I begin on? (Ditto.)
3. Which was the middle note? (Ditto.)
4. Give a different group, **d** s_1 **m** and d^1 **s** m^1.

NOTE.—Exercises which include low *soh* should be given in a high key; those which include high *me* in a low key.

5. Give the *three* notes of a group (answer *written* in Sol-fa letters), beginning with the groups on page 313.

Giving the chord in various positions involves the recognition of leaps, some of which are more difficult than others. Associating them with certain tunes helps very much. **d s** has been freely illustrated and ought to be safe. For others, the following songs are suggested, mostly from the "Approved Songs," Parts I or III.

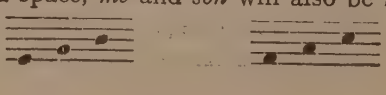
s d^1	The opening of the "Blue Bell of Scotland" (No. 9, I), "Vicar of Bray" (16, III), "Polly Oliver" (24, III), "A-hunting we will go" (2, I), etc.
s_1 **d**	"The Minstrel Boy" (17, I), or any of the bugle calls.
d d^1	"Annie Laurie" (13, I), "John Peel" (6, I), "Come, lasses and lads" (20, I).
s s_1	"The Bells of Aberdovey" (6, III).
s_1 **s**	"From Erin's shores" ("Flight of the Earls"), (28, III).
m d^1	"The Last Rose of Summer" ("Ill. Tunes," 13).
d^1 **m**	"Blue Bell of Scotland," measures 2, 3 (9, I).

2ND LESSON.

HOW TO WRITE THE SOUNDS OF THE TONIC CHORD.

When the recognition is pretty safe, the next step is learning to express in Staff notation the sounds heard.

"If *doh* is on a line, *me* and *soh* will also be on lines. If *doh* is in a space, *me* and *soh* will also be in spaces."



"If middle C (*illustrate*) is the key-note, where shall we write *soh?*....and *me?*"....

"If F is the key-note (*illustrate*), where shall we write *doh?*....and *me?*"....

"Now take your slates (or books). I am going to play the three sounds of the Tonic chord in key G, so put a cross on the G line to show the place of the *doh*"

Dictate the groups as before, varying the order in each group, but keeping to the same key for the set, as more convenient for singing afterwards.

When ear-exercises are given in class, the plan of going round the class to correct the pupils' books is very bad. It is a waste of time, and conduces to bad discipline. The quickest way is to write the correct exercises on the board; each child will then pass her book to her right-hand neighbour, who will compare it with the version on the board and correct, if necessary. The teacher will have numbered her exercises, that she may write them in the order in which she gave them. The class should then *sing* the series from the board. The early exercises are better written without either key-signature or clef. These affect the condition of the staff, but *not the position of the notes*, and omitting them saves time. The version on the board, however, should have both.

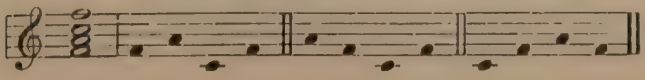
3RD LESSON.

HOW TO WRITE LOWER SOH.

"1. *Soh* is a 4th below *doh*, as well as a 5th above." (*Show, by referring to the keyboard, that a note a 4th below any given note has the same letter-name as the 5th above it. A Keyboard Diagram is useful for class teaching.*)

"2. If *doh* is on a line the *lower soh* is in a space, and *vice versa*." (*Illustrate.*)

"If the key-note is F, 1st space (*write on slate or blackboard*), where shall we write lower *soh?*" (Let the reply be given *fully*, "a 4th below, on middle C." *Repeat the question, giving other key-notes.*) "I will play four sounds in key F. Make the cross on the 1st space to show the place of the key-note, and write what I play."



4TH LESSON.

HOW TO WRITE UPPER DOH.

1. If, as we said, *soh* is a 4th below *doh*, it follows that *doh* is a 4th above *soh*.

2. If *doh*, the key-note, is on a line, upper *doh* will be in the *4th space* above; if *doh* is on a space, upper *doh* will be on the *4th line* above.

"If the key-note is E, 1st line (*writing it*), where shall we write upper *doh?*".... "Four spaces above." "If the key-note is on F, 1st space, where will upper *doh* be?".... "Four lines above, on top F." The octave of any sound will always have the same keyboard name. Now mark your key-note on middle C, and write—

Then have the series sung from the board.

Give the sounds of the full chord in varying order and with change of pitch, and *keep to them*—with lower *soh*—until the pupil is sure of them, and can write them upon any key-note.

In all those early exercises keep the 1st Step modulator in view of the class, and see that they look at it while listening (unless using hand-signs). When they have some skill remove it, and let them think of it (visualize it) while listening.

KEYBOARD SOL-FAING.

If the pupils are learning scale-theory and have done keyboard sol-faing at the piano, the class exercise may be varied in this way—

Hang a keyboard diagram across the blackboard.

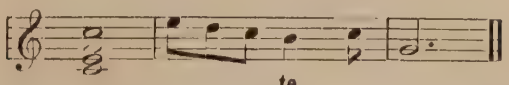
(*a*) Let one pupil come out and point a scale from any key-note, as in the 1st Scale Course, the rest of the class singing to her pointing of the scale and the Tonic chord, and watching for possible slips on the part of the pointer.

(*b*) Let the teacher dictate a group, saying, "This is in key A (or any other)," and a pupil come out and point the answer on the diagram.

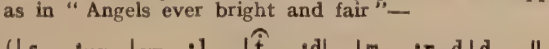
5TH LESSON.

THE EFFECT OF TE.

"The 7th of the scale (*te*) is sharp and piercing in effect, and it always seems to want to go up to the key-note (*doh*)."



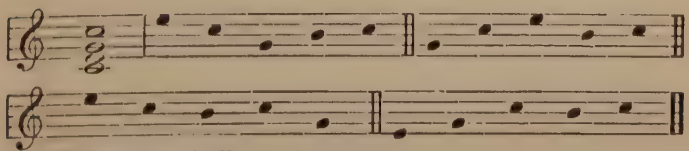
The endings of many songs illustrate this "home-coming" tendency of *te* ("Approved Songs," "Golden slumbers" (No. 15, III), "All through the night" (24, I), "The Ash Grove" (12, I), and others. *Te* is always tender, especially at a low pitch. It has sometimes, at a high pitch, a particularly pathetic and appealing effect, as in "Angels ever bright and fair"—



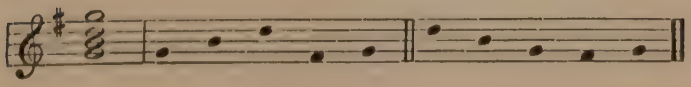
But *te* is not always allowed to go to *doh*, and then it has a very "sorry" sound.

The third section of the hymn-tune "Aurelia" illustrates this very strongly, even apart from the harmony; and there is something of the same effect in the first phrase of "Annie Laurie." In "Farm Scenes" No. 16 it is very marked.

"Listen to these five sounds, and tell me which is *te*." Play or sing the chord before *each* example, and let the children form the habit of sol-faing the group mentally before answering. Allowing the children to sing the group to *ah* before sol-faing it is sometimes a help.



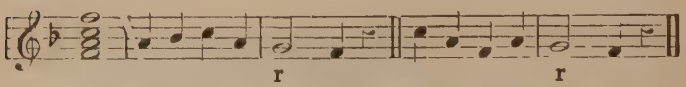
"Listen again."



6th LESSON.

The Effect of Ray.

"The 2nd of the scale (*ray*) is a *rousing* note, but without the trumpet-like effect of *soh*."



Many of our old national songs owe much of their rousing effect to the use of *ray on a strong pulse* at the close, *e.g.*, the close of the "Minstrel Boy," the "Men of Harlech," "John Peel," "Here's a health unto His Majesty," and the "Vicar of Bray."

"Listen, and tell me which sound is *ray?*"

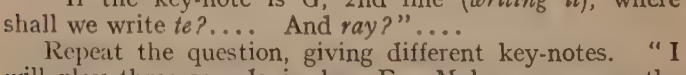
7th LESSON.

How to write Te and Ray.

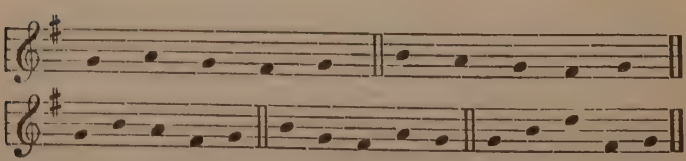
"*Te* is immediately below *doh*, and *ray* immediately above it. If *doh* is on a line, *te* will be on the space beneath and *ray* on the space above; if *doh* is on a space, *te* and *ray* will be on the lines below and above."

"If the key-note is G, 2nd line (*writing it*), where shall we write *te?*.... And *ray?*"....

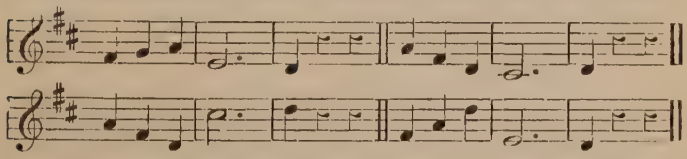
Repeat the question, giving different key-notes. "I will play three sounds in key F. Make a cross on the 1st space to mark the place of the key-note, and write what I play." Let each child sol-fa the notes in his own mind before he writes them.



"Now five sounds—"



In these groups *te* and *ray* are recognized simply as neighbours to *doh*, but it will be noticed that their character does not come out as it does in the first example, or in the tunes. The mental effect of any scale sound can only be brought out strongly by using it in a prominent place, on a strong pulse, or approaching it by a leap, as below—

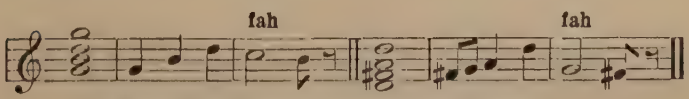


But if ear-exercises were always given in that form pupils would begin to depend too much on the accent to guide them; and each scale-sound has sufficient character to be recognizable without this help. It is necessary to be able to recognize them when they take a subordinate place in a melody. If all were equally prominent we should get no perspective in music.

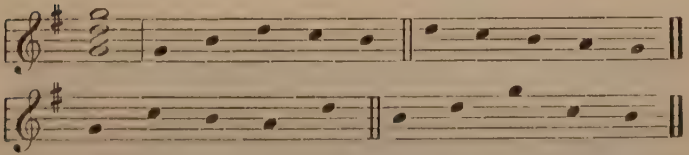
8TH LESSON.

THE EFFECT OF FAH.

The 4th of the scale (*fah*) has a grave effect, and it wants to *go down* to the 3rd (*me*) just as the 7th (*te*) wants to go up to the Tonic. This strong leaning towards another sound of the scale makes *te* and *fah* easy to recognize.



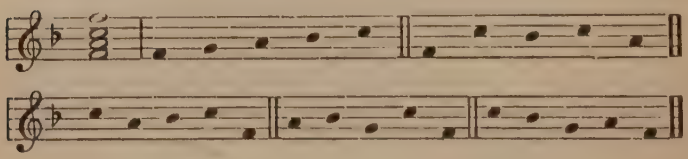
"Listen, and tell me which sound is *fah?*"



Now give these or similar groups to be sol-faed back.

The grave effect of *fah*, especially when linked with the calm tone *me*, is illustrated in the first of the little "Farm Scenes." The "Dead March" from *Saul* is a striking example. Other good illustrations are "Drink to me only with thine eyes" ("Approved Songs," 5, III); "Tom Bowling" (3, I), "Robin Adair," second section (27, I). *Fah* is also prominent in the "Vicar of Bray" (16, III) and the chorus of "Rule, Britannia," but here with a bolder effect. These illustrations will not rub in the effect if they are merely sung to words. The syllables must be used.

"Although *fah wants* to go down to *me* it does not always do so. Listen again."



9TH LESSON.

HOW TO WRITE FAH.

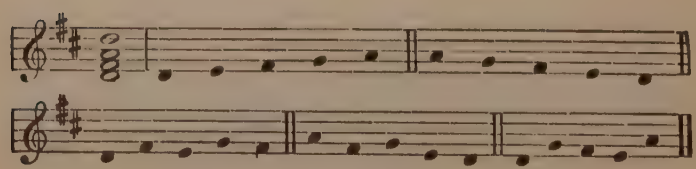
"1. *Fah* is a 4th above (or a 5th below) *doh*."

"2. If the key-note is A, 2nd space (*writing it*), where shall we write *fah?*..... And upper *doh?*"....

Repeat the question, giving different key-notes.

"I will play three sounds in key D. Put a cross under the first line to show the place of the key-note, and write what I play"—

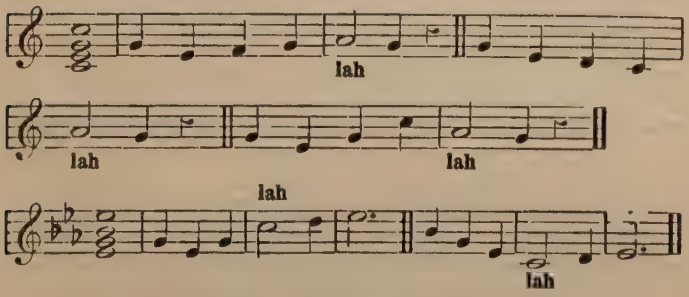
"Now five sounds"—



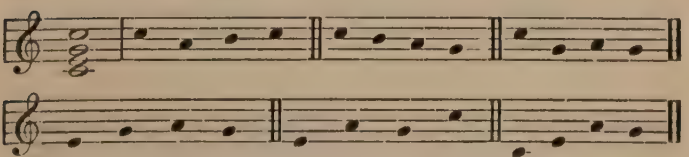
10TH LESSON.

EFFECT OF LAH.

"The 6th of the scale (*lah*) is sad and sorrowful in character. We feel that more when it is approached by leap than when we take it stepwise; more when we come down to it from *doh* than when we take it upwards, and, like all the scale-sounds, it has a more sombre effect in the lower octave."



"Listen, and tell me which sound is *lah?*"—



For the effect of *lah* in major tunes, see, in "Approved Songs," "From Erin's shores" (29, III), "Polly Oliver" (24, III), "Scots, wha ha'e" (13, III), "Good King Wenceslas" (11, III), "Auld Lang Syne" (23, I), "All through the night" (24, I), "The harp that once" (30, I).

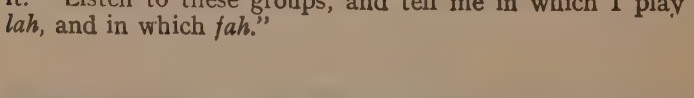
11TH LESSON.

LAH IN MINOR TUNES.

"If there are a great many *lahs* in a tune it becomes very sad indeed." Play "Farm Scenes," No. 10, and point it on the modulator. Do the same with the melody

of Duet No. 9, 1st Step, which the child has probably learnt. "These are sad tunes, and there is a very important thing to notice about them. They both *end on lah*. *Lah* is the only scale-sound besides *doh* on which we can comfortably *end* a tune. It is always a sad ending, but it is quite a complete ending. Listen to them again."..... Also to Duet 3, 2nd Step.... "You feel that those tunes are *quite finished*, don't you? Now you remember that we said a little while ago, that a sound on which we can satisfactorily finish a tune was called the key-note or "Tonic" of that tune, and we found that *doh* was the most satisfactory scale-sound to finish on. And so it is, because it is bright and happy. But people don't always feel bright and happy, and then they write sad songs, and these sad songs nearly always end on the sad sound of the scale; so we have a sad key-note (*lah*) as well as a bright strong key-note (*doh*). Another thing that I want you to notice is that the last three sounds in these two tunes are **d' t l**. Now we said (page 325) that *te* is always a little sorry when he is not allowed to go up to *doh*, so this helps to make the ending still sadder. And I think *doh* must be sorry to lose him, for in these endings *doh* loses all its brightness and becames a very sad note indeed. Listen. (Play the final cadences.) You may wonder that *doh* should change like that, but you know that even a strong man begins to cry sometimes when he is very sorry about something. We have called our sad duets and reading exercises 'minor' and the bright ones 'major.' Now we know what makes them sound sad or bright. What is it?"....

"*Lah*, the sad note, must not be confounded with *fah* the grave note. Its place in the scale is higher, and the tendency of *fah* to go down to *me* serves to distinguish it. Listen to these groups, and tell me in which I play *lah*, and in which *fah*."



12TH LESSON.

HOW TO WRITE LAH.

"*Lah*, the sad note, comes just above *soh*, the bright note, in the scale. If *soh* is on a line, *lah* will be on the space just above it; if *soh* is on a space, *lah* will be on the line just above it."

"If the key-note is D, under the first line (*writing it*), where should we write *soh?*....and *lah?*"....

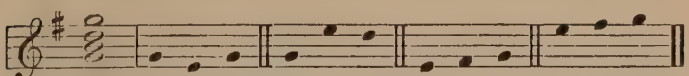
"If the key-note is A, second space, where would we write *soh?*....and *lah?*"....

"We see that *lah* is a 6th above *doh;* therefore if *doh* is on a line, *lah* will be on a space, and *vice versa*. But *lah* is also found a 3rd *below doh;* so that it is easier to find its place on the staff when going downwards than upwards; 3rds are so easy to write."

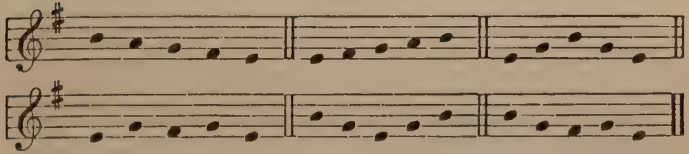
"If the key-note is B, 3rd line (*writing it*), where shall we write the lower *lah?*....on the next line below."

Repeat the questions, giving different key-notes.

"I will play three sounds in key G. Make a cross on the slate to show the place of the key-note, and write what I play."



"Now five sounds"—

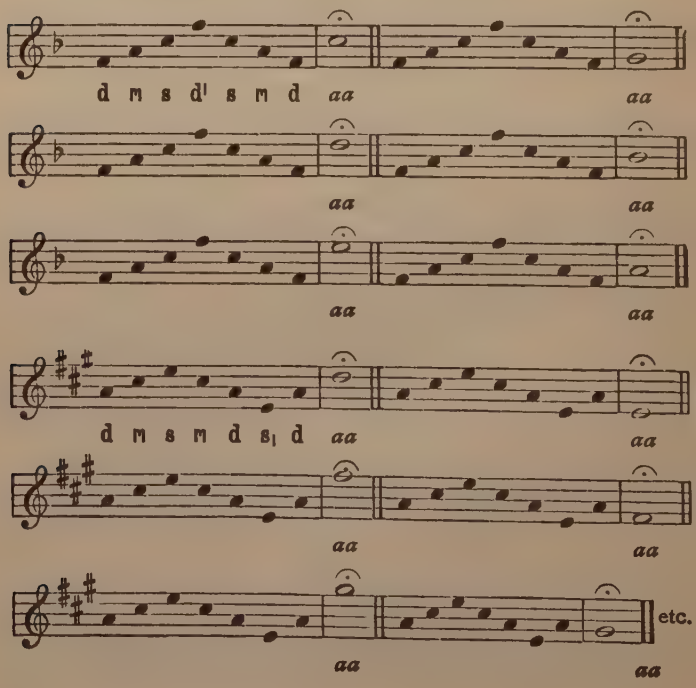


This completes the scale. The following little chordal exercise should now be sung from the modulator, memorized, and written, starting from any line or space on the staff.

The teacher will understand that it may require more than twelve lessons to take a class through these twelve steps. Also that it will require much more *drill* than is given here. Drill does not always mean something mechanical. A thought process can be made quicker and easier by repetition.

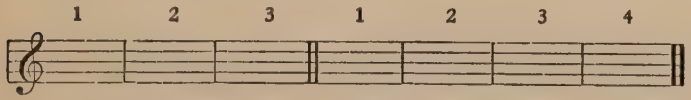
TESTING LESSON.

Now test the pupil by giving him *one* tone of the scale at a time, first playing, or, better still, *singing* to the syllables, the full Tonic chord, using lower *soh* if the pitch of the key-note is high. Sing the one tone to *aa* (or sustain it on the piano), and let the pupil reply by singing it to the scale-name. Examples—



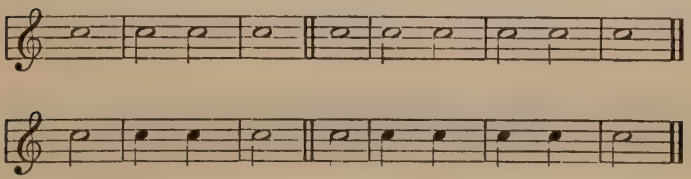
Chants used as Ear Exercises.

The most convenient form of ear exercise, for class or single pupil, is the single chant. The time-plan is quickly drawn; three measures and four measures, each section ending with a double bar.



It is the easiest way to begin putting time and tune together in an ear-exercise.

The chant may be written in either minim or crotchet pulses—



The chants given at the end of the chapter will be found useful, being graded in difficulty. As the pupils learn the key-signatures, they should be required to write them, but it is well to mark the place of the key-note also.

Give the exercise in portions; three measures, two measures, and two measures, and play or sing slowly, about M. 60, or less.

The plan being drawn, the signature written, and the place of the key-note marked—

1st. Play or sing the Tonic chord, and give the first three measures.

2nd. Repeat the first section and go straight on, giving the next two measures. It ought not to be necessary to give the key-chord again.

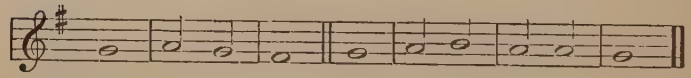
3rd. Repeat the first two measures of the *second* section and *go on*, giving the last two.

4th. Repeat last two measures. Each portion of the chant has now been heard *twice*. Repeat the whole chant

once more, the pupils reading what they have written, and correcting if they detect a fault. An ear exercise should not be heard more than three times. Aim at having it done with one hearing, *i.e.*, given in three portions as before, but each without the repetition of the previous one. For correction, the teacher should write the correct version on the board, the class changing papers, comparing, and marking errors.

Graded Major Chants.

No. 1.



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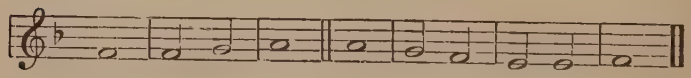

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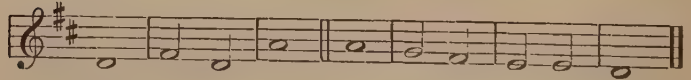

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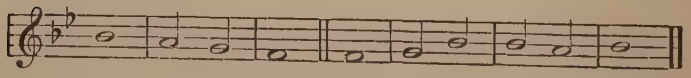

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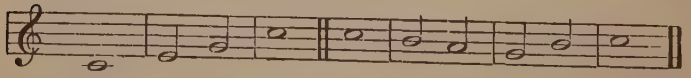

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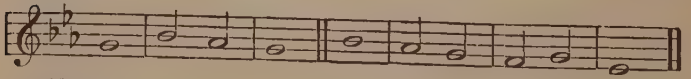

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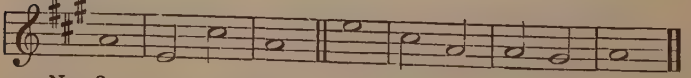

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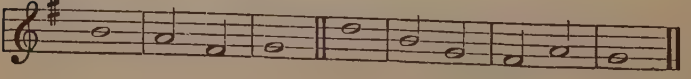

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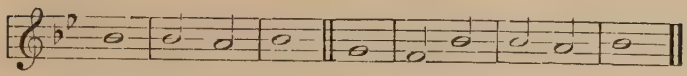

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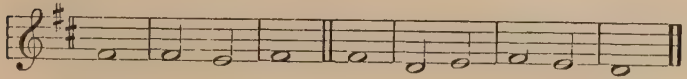

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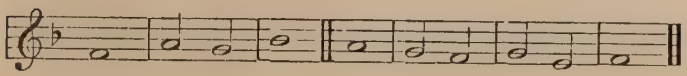

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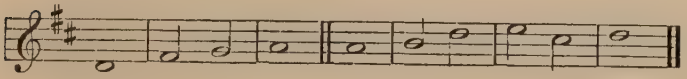

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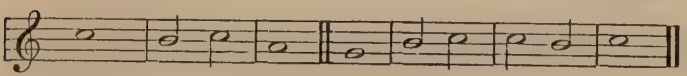

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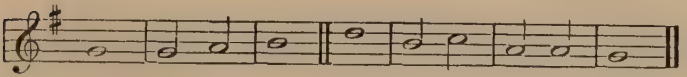

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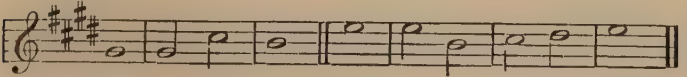

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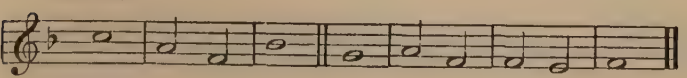

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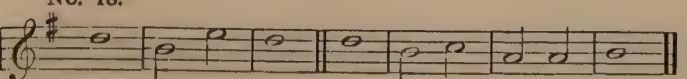

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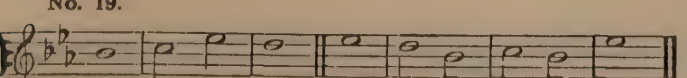

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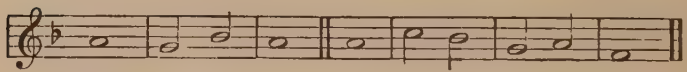

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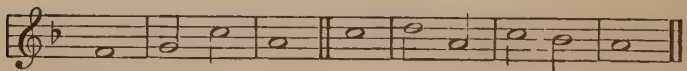

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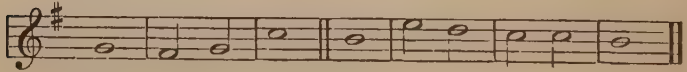

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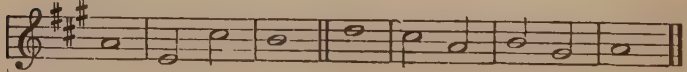

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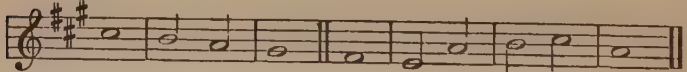

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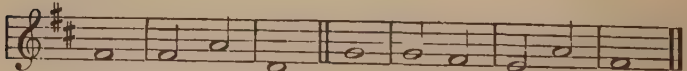

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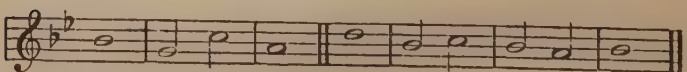

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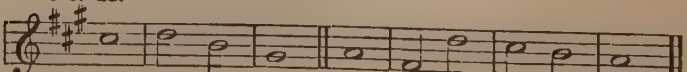

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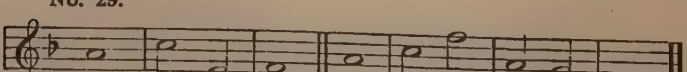

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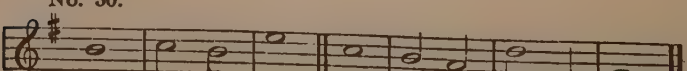

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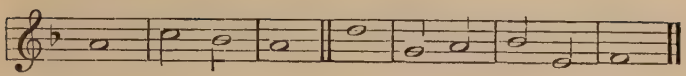

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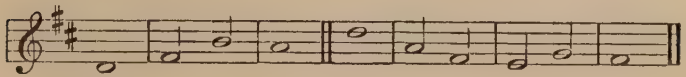

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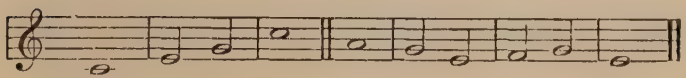

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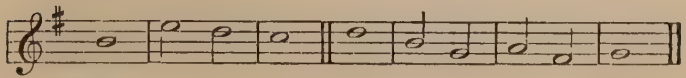

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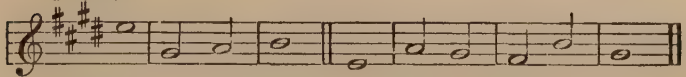

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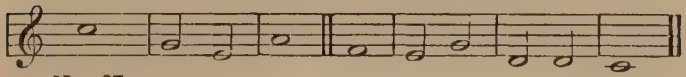

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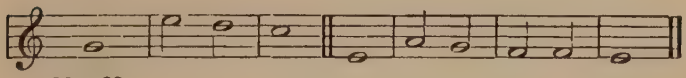

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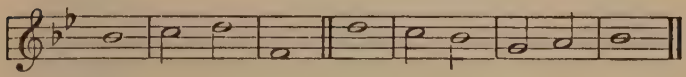

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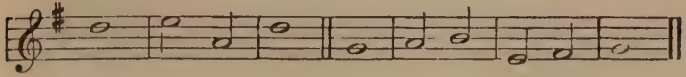

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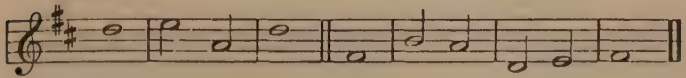

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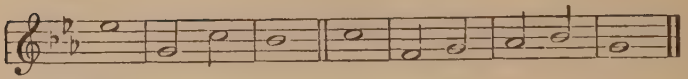

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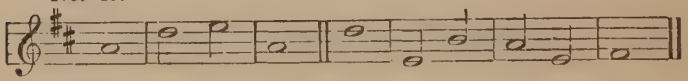

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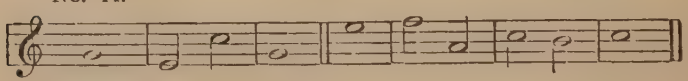

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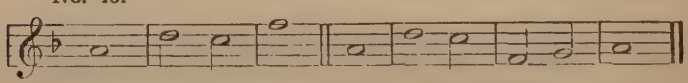

The foregoing exercises only deal with the tones of the Major scale. Further than this we cannot go without putting the teacher as well as the pupil through an advanced course of Tonic Sol-fa, which would be outside the province of this book; but teachers may be encouraged to go through such a course if they have found the exercises of this Section interesting to their pupils and fruitful in results. Pianoforte teachers who are not themselves Tonic Sol-faists may sometimes have pupils placed under their care who have been taught to sing by the Tonic Sol-fa method, and who, if they have been well taught, may have great facility in writing by ear *in the Tonic Sol-fa notation.* These pupils will not require the explanations, but will only need the alternate lessons on "How to write" on the staff the tones they already know. Such pupils will probably recognize *fe*, *ta*, and *se* as readily as the non-inflected notes. For their benefit I subjoin a few hints upon "how to write" these sounds.

1. In key C, *fe* is a ♯; *ta* is a ♭.

2. In keys with sharp signatures, *fe* is a ♯; *ta* is a ♮, being a contradiction of the *te* in the signature.

3. In keys with flat signatures, *se* is a ♭; *fe* is a ♮, being a contradiction of the *fah* in the signature.

4. The sound *fah* following a *fe* in the same measure requires either a ♮ or a ♭ before it. If *fe* is a ♯, the following *fah* will be a ♮; if *fe* is a ♮, the following *fah* will be a ♭.

5. The sound *te* following a *ta* in the same measure requires a ♮ or a ♯ before it. If *ta* is a ♭, the following *te* will be a ♮; if *ta* is a ♮, the following *te* will be a ♯.*

6. *Se* is sharpened *soh*. If *soh* is natural in the key, *se* will be a ♯; if *soh* is a ♭ in the key, *se* will be a ♮; if *soh* is a ♯ in the key, *se* will be a ×.

7. When other chromatic notes are heard—*de*, *re*, *ma*, or *la*—glance back at the signature. A line or space which is ♯ in the key is *lowered* by a ♮, *raised* by a ×. A line or space which is ♭ in the key is *raised* by a ♮, *lowered* by a ♭♭.

When the pupils have arrived at studying the Minor Mode some of the above chants may be altered for practice. All are not equally suitable. The following are examples. See directions for giving the exercises (above).

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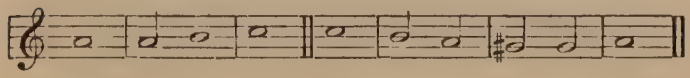

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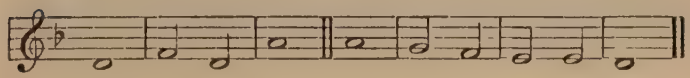

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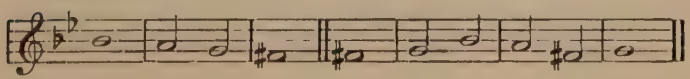

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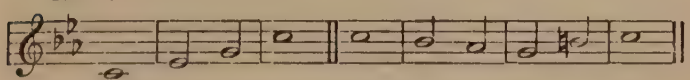

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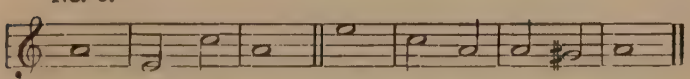

* Even if the *fe* or *ta* should not be restored to its original pitch until the next measure it is better to write the restoring accidental when the change occurs.

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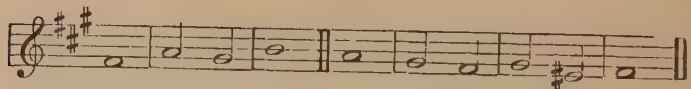

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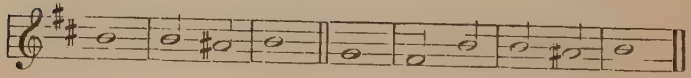

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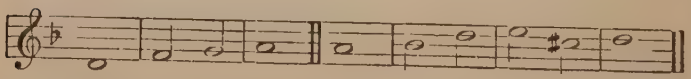

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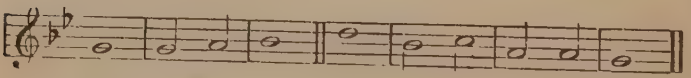

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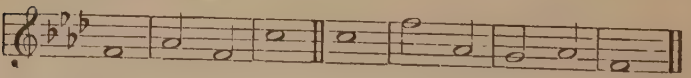

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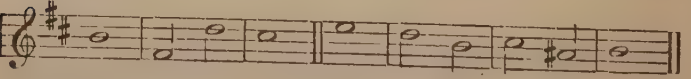

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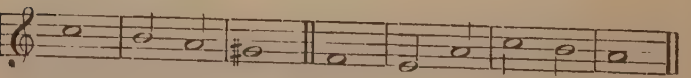

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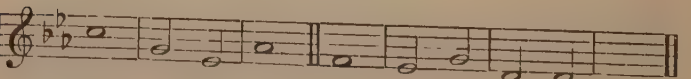

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No. 15.

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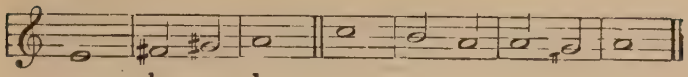
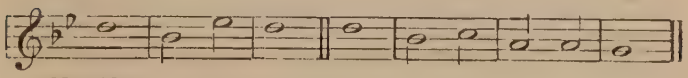


m ba se l

No. 17.



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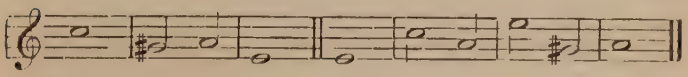


The standard of aural discrimination is very low among pianists, even among pianoforte *teachers*, and the possibilities of ear-training vary very much. We therefore cannot say definitely how much can be done, but must aim at as much development as possible. For the convenience of teachers in classifying their pupils, I suggest the following "Standards."

Standard 1.—To give the Sol-fa name (movable ***doh***) of any sound in the scale after hearing the key-chord.

2.—To name as above, and then write on the staff, three to five scale-sounds in any order, in any named major key, and in treble or bass as required.

3.—To write, from dictation, a single chant (diatonic) such as those given in this Section in any major key. Key to be named and Tonic chord played by teacher.

4.—A single chant (major and diatonic). The four parts—treble, alto, tenor, and bass—to be dictated separately and written, each with its proper clef, in open score.

5.—A double chant, which may contain the sharpened 4th (*fe*) or flattened 7th (*ta*).

6.—A dictation of single-pulse notes (i.e. tune without time) in any major key, and including chromatics easily approached Written in treble or bass.

7.—A diatonic *melody*, i.e. tune and time combined, in simple or compound time, and in any major key. To be written in treble or bass as required.

8.—A single chant in any minor key, such as those given in this Section.

9.—A melody, which may include chromatics, in any key, major or minor.

To get beyond Standard 4 requires a thorough Tonic Sol-fa course; but the teacher, with the hints given in this chapter, ought to be able to bring her pupils up to Standard 4, at least, by the time they have finished the work of the 4th Step, if they are fairly musical.

CHAPTER IV.

Ear-training and Musical Appreciation.

The nursery child learns to sing as the bird learns, without thinking about it. The French term for mere rote-teaching (*serinage*) conveys this idea. But what we generally mean by ear-training as a part of systematic musical education is teaching the pupil to listen *for* something, for something definite, something to be recognized when heard and named when recognized. It may be only the notes of the Tonic chord or the number of pulses in a measure; or it may be the distinctive rhythm of a dance, or the recurrence of the subject in a fugue, or the style that indicates the historical period of a composition. It is only a question of degree. The process is the same: listening with an expectation and a purpose, as in all the lessons of this book. This is the difference between the mere sensuous enjoyment of the concert-goer who knows nothing about the art of music-making or its history (though his enjoyment may be very keen and very real), and the appreciative enjoyment of the one who has some knowledge of both. The concert-goer's power of appreciation depends on the amount of his knowledge; but the usefulness of his knowledge depends on the alertness of his ear, not only in recognition of the familiar and expected, but in cognition of the new and unexpected. Therefore the appreciation of music *heard* depends in the long run on ear-training.

Now every pianoforte lesson must include both ear-training and musical appreciation. If it does not it is not a music lesson at all, though it may be so called. The child who in his very first piano lesson gets his primary ideas of pitch and time and touch through *listening* (Prelim. Course, 1st Lesson) has begun his ear-training; and with his simple analysis of his very first sight-playing exercise (Step 1, 1st Series) he makes his start toward musical appreciation.

But the time allowed for the pianoforte lesson is short, and as the pupil progresses the actual playing absorbs more and more of it; so that though every "Child

Pianist's teacher will present each musical fact first *to* the ear or verify it *by* the ear, the tendency later on—purely for lack of time—is to be content with pointing out cadences, imitative passages, changes of key, etc., in their notational dress, and to omit to test the pupil's ability to recognize these things by ear. So that there is great need for an extra allowance of the time given to music, time that in schools can be economized by grouping the pupils in classes :—

(*a*) For sight-singing and general musical knowledge, where ear-training can be graded from the recognition of small groups of notes to complete phrases combining time and tune, chords, cadences, and so forth; and—

(*b*) For listening to music beyond the younger pupils' own powers of performance, with a view to the recognition of the fundamental forms, familiarity with the best examples of these, and the pupils' advance in general musical culture. These latter are what we speak of as "Musical appreciation classes." To what extent the individual pupil can profit by the (*b*) classes depends in a great measure on the degree of his training in the (*a*) classes, or at the piano, where the foundation work is done. The teacher of the private pupil, for whom no "appreciation" class is available, must not be discouraged. Although she is not allowed sufficient time to introduce to her pupil that larger musical literature, she is giving him, at every lesson, the kind of knowledge without which attendance at the "Appreciation class" might possibly be a waste of time. The best preparation for appreciative listening is doing the thing oneself, or attempting to do it, with a purpose and an ideal. The child who, from the beginning, has been taught that his little pieces are meaningless unless the "breathing places" are observed, will not only recognize phrase-endings, but *expect to hear them* in all music, and every bit of analysis of the pieces he learns is a direct preparation for musical appreciation.

There is an analogy here with the sister art. The amateur sketcher, whose productions are what he himself calls "mere daubs," will have more real appreciation of a fine picture than the person whose knowledge of art

comes only through listening to lectures about it; always provided that his own efforts—so far as they have carried him—have been guided by principles and inspired by an ideal. But it does not follow that the art lectures are not helpful to his wider culture—necessary to it it may be. On the contrary, the boy or girl who has come into personal contact with art itself—with music itself—through his own efforts at achievement, is the person who has most appetite for the art-lecture or the appreciation class. And it is he who will gain most from it; for knowledge which is not linked on to ideas already in the mind has a way of slipping out of it again. Now, for the number and strength of his apperceptive (and appreciative) ideas the picture-lover and the concert-goer are greatly dependent on the teaching given them by their school drawing-master or pianoforte teacher.

We are apt to let an idea run away with us. We must keep our sense of proportion. The discouraged pianoforte teacher whose bright little pupil can only get four half-hours a week *for lessons and practice combined*, may be tempted to say, "What's the good of trying? Let the child go into an 'appreciation class' and learn to listen." But she cannot listen if she has not the wherewithal. Without what you are giving her at her piano lesson the appreciation class may only be a little better sort of concert going, which exactly suits the child who is slack about personal effort. Of one thing we may be sure, that if the art lecture or the music lecture does not bear some fruit of the "let-me-do-it-myself" kind its value is doubtful.

A recent writer on education* says, "The only way to learn French is to speak and read French. . . . Reading about French in another language will never bring you one step nearer your goal." And again, "The sum and substance, the alpha and omega, the core and essence, of all education in the arts is—*doing the thing itself* over and over again." In this connection, the following extract from Aristotle is rather interesting. He says—"It is quite evident that music will have a very much

* Dr. Magnussen "Psychology applied to Education."

greater effect on moulding people if they take part in the performance themselves. Indeed, it is difficult, or even impossible, for those who do not learn to do things themselves to be good judges of them when they are done." This is pretty strong. Nevertheless, the appreciation class, if rightly prepared for, is a most valuable part of the pupil's musical education, becoming in its turn a preparation for intelligent concert-going. It supplements the pianoforte teacher's work. It widens her pupils' horizon. It gives them, perhaps, their only opportunity during school life of hearing, not great compositions quite above their comprehension, but larger examples of the forms they already know in miniature—music that they can follow with understanding; and other music to which " understanding " may not be exactly their mental attitude, but which will appeal to their feeling and imagination. Class-work of this kind serves to idealize as well as to fix and " rub in " the matter of the pianoforte lessons, though it cannot take their place. It is an added luxury, well " worth while."

The pianoforte teacher who can get leave to group her pupils together for this kind of work will be greatly helped by a study of Mr. Stewart Macpherson's book " Music and its Appreciation."* It abounds in illustrations, and if the works from which these are taken are beyond her pupils' use, there is a list of simpler pieces in the Appendix.

* Joseph Williams, 3/-.

MANUAL SIGNS FOR THE SCALE SOUNDS.

NOTE.—*The diagrams show the hand as seen from he left of the teacher, not as seen from the front. Teachers should particularly notice this.*

soh.
The GRAND or *bright* tone.

te.
The PIERCING or *sensitive* tone.

me.
The STEADY or *calm* tone.

ray.
The ROUSING or *hopeful* tone.

doh
The STRONG or *firm* tone.

lah.
The SAD or *weeping* tone.

fah.
The DESOLATE or *awe-inspiring* tone.

APPENDIX.

I.—ON TECHNICAL TRAINING.

When I published the "Child Pianist" Course in 1886 I left the question of the technical training entirely open. The immediate object of my book was to provide a new and better *understanding* of music, a better kind of teaching of the Elements, or what people call "Theory." My mind was quite clear as to how this teaching should be done, the pupil being allowed to get his knowledge of musical phenomena through ear-observation, and learning notation, bit by bit, as a means of recording each fact which the ear had learnt to recognize. Moreover, so far as I was able to ascertain by diligent search among the publishers and at the British Museum, nobody had attempted to do anything on this principle for the guidance of the pianoforte teacher. In the field of technique, however, it was different. Many, better qualified than I, were at work in it. Books of technical exercises abounded, and continued to multiply, and in those days nobody dreamed of acquiring mastery of the keyboard in any other way than by the repetition of such exercises. This was not supposed to result in the acquisition of touch, but only in strength and agility, for touch was considered a "gift." But while always maintaining that it could be (and must be) *taught*, it did not seem to me possible to teach it in any other way than as I had myself been taught—by listening and imitating. Thus I considered it a matter for the individual living teacher, a something that even the teacher could not learn from books.

Nevertheless, every book, every mechanical device that was announced as an aid to technique had to be enquired into and experimented with. One learnt something from each, if only how not to do it, but even the

best presented this great difficulty, that *the amount of time demanded for the practice of purely technical exercises was out of all proportion to the total time which the average schoolroom child could give to music.* For music is only one of the too many subjects which crowd the child's daily programme, and the average teacher thinks herself fortunate indeed if a young pupil can give a regular half hour a day to music. How is this to be divided? On which side is the child to be developed? In ability to play pieces with tolerable fluency and little understanding; or in the direction of general musical intelligence, ability to read with some independence, and to listen with some comprehension? To do all-round work of this kind in the time is *not impossible*, but the progress is necessarily slow. Economy of time, therefore, in teaching and practice, is an important consideration for teacher and pupil.

In 1903 appeared Mr. Tobias Matthay's book, the "Act of Touch." The first perusal of it was rather upsetting. It was unorthodox. It told us to leave undone those things that tradition said ought to be done, and to do those things which (also traditionally) should on no account be done. It "gave us to think;" and one persistent and uncomfortable thought was, "If this book is right, children spend their early years in learning to do things which they must leave off doing if they are ever to play with ease." Such a conclusion was not to be accepted without careful experiment, and further study of this upsetting volume. But the more one read and thought, the more it appealed to one's common sense. Experiment was not so easy, for in the "Act of Touch" there were no exercises, no musical examples.* The first experiment that naturally suggested itself was to look up passages which had been troublesome long ago, passages which had a way of slipping out of one's fingers if not "kept up," and had never been entirely satisfactory, and to apply the new treatment to these. What was the result? That these crabbed passages, when treated Matthay-wise, at once became easy. Not after practice,

* These came later, in the Relaxation Exercises.

but just so soon as one had mentally conceived the music as one wanted to hear it, and mentally selected the appropriate treatment.

The book was right, then. There was *an easy way*. And if an easy way, then *a time-saving way*. Once convinced of that, the thought came back again, "What about the children? Should we not make things right and easy from the beginning and so save time?" And I urged all teachers with whom I came in contact to study the "Act of Touch," or its shorter version, the "First Principles of Pianoforte-playing." Many did so, and then they said, "This is all very interesting to the adult, but how are we to apply it to the teaching of children? How would Mr. Matthay deal with the little beginner, such as we have to teach daily? What should we do first, and what next?"

A little later Mr. Matthay answered these questions himself by publishing "The Child's First Steps in Pianoforte-playing."* The "Steps" of the book number twenty-one, of which the first fourteen are purely preparatory to actual *playing* (just as the Preliminary Course of my Guide is preparatory to the actual *reading* of music). At Step XIV the pupil arrives at "progression from finger to finger," and is then ready to begin the five-finger reading exercises and duets of the "Child Pianist." If the teacher will turn to the last two pages (Appendix) of Mr. Matthay's little book, she will see that only these fourteen Steps are definitely prescribed for this stage, and they are sufficient for all five-finger work. So they are eminently suited to form the technical side of the child's training during our Preliminary Course, and would probably take about the same time. Mr. Matthay says that before the child begins to make music on the piano he should "have learnt to feel the pulse of musical rhythm and to hear the intervals of the musical scale;" and this is precisely what the little Curwen pupil is learning during his Preliminary Course, with his Sol-fa and his ear-training exercises in Pulse, Accent, and Measure.

* Joseph Williams, 1s. 6d.

After these preliminary essentials it is hardly necessary or possible to provide a closely following series of lessons; and so, reading Step XV, we find that the child should have made "considerable progress" in the application of the principles already given him before we begin to modify the pure "third species" of touch with which he has begun. Now, if we turn to the Kinross duets of the 1st Step we shall find that this third species is all that is needed for them. The quavers in No. 10 might be done with second species, but this does not matter very much, and that duet can be revived later to illustrate this touch. The same applies to Step I in the Swinstead series of duets. Nor is anything more needed through the 2nd Step of either series, except in No. 5 (Kinross) where the quavers marked *leggiero* call for 2nd species. But before that time the pupil would be quite ready for Step XVI (Matthay). Step XVII treats of the bent finger and "thrusting" or brilliant touch. When do we need this? Not until 3rd Step; Nos. 6 and 8 (Kinross); No. 4, and the last measures of No. 7 (Swinstead). In the Child's Solos the teacher will, of course, apply the same kind of teaching.

Now notice that all the principles taught in those seventeen Steps are to be applied to music within the five-finger compass; for not until Step XVIII does the pupil begin to prepare for scale-playing by exercises in lateral movement and turning the thumbs under and the fingers over. (Yet some folk complain that the Curwen Method keeps the pupil too long at five-finger music, and parents want their children to start right off with scales, as we all did long ago.) But we can extend our piano-*walks*, as Mr. Matthay calls them, without turning the thumb under or the fingers over. Many exercises in Plaidy and other books move over the keyboard without crossings, the hand-position being shifted by contractions and expansions; and most of the little solos in the "Sheila" series* have also been written with this express object—that no crossings are needed.

* Curwens, 1/- each number. The first are under five fingers

Steps XVIII and XIX (Scales and Arpeggi) fit in with our 5th and 6th Steps. Step XX deals with position which no doubt would be attended to all along the line, and Step XXI is a review and a reminder of the object of the whole of the teaching.

In his preamble Mr. Matthay says that this little book is complete in itself. And so, in a sense, it is. It is a complete answer to the questions, what to do first, and next, in the child's early lessons. But the teacher must not imagine that it is enough *for her*, or that even "familiarity" with portions of the other books mentioned is a sufficient equipment for her. It is inevitable that we can only teach our pupils to play *as we play ourselves*, and the moral of that is too obvious to need comment.

It is remarkable how Mr. Matthay's counsels coincide with the "Child Pianist" principles that we should attend to one thing at a time and take the easiest thing first; and, while building up knowledge, exercising the judgment, and fostering imagination, that we should train the young pupil in those physical *habits* which will enable him most easily to express what his knowledge, judgment, and imagination dictate.

How those physical habits were to be formed I have hitherto left an open question. I leave it an open question still; but among the many teachers who have done me the honour of following my leading as to the manner of building up the child's knowledge of the material of music and of its notation, there are some who ask for guidance in this part of the work as well.

In the 12th edition of this book I wrote:

"I have come to the conclusion that in the past we have wasted much time in teaching 'finger exercises' to young children. Pianoforte playing is a *knack*, and until we have caught the knack the endless repetition of exercises is useless—probably harmful. Mr. Matthay's books are revolutionising pianoforte teaching simply because by showing the relation between the player's muscular outfit and the mechanism of the instrument he teaches the *knack* of producing at will the kind of touch needed for the expression of the musical idea. Now the child gets his musical idea, not from his fingers exercises, but from his little piece and what his teacher helps him to see in it: therefore touch can best be taught in connection with the pieces. If a child can see the immediate musical

object of an exercise it has for him an *immediate* value. Later on comes the need of practice for endurance, facility, etc., but by that time the mind is sufficiently mature to see a *final value* in exercises which to the child-mind have no immediate value and therefore no interest."

I am more than ever convinced of this, and that all along we have been putting the cart before the horse. Technical exercises are that part of the music lesson that wearies the little child; naturally, for *they are not music*, although the teacher tries (as he always should) to make them as much as possible into music, by teaching the child to *think them* rhythmically. And by "rhythmically" I do not mean breaking them up into "figures"—though that has its uses—but thinking of the pulse progression even when a quaver or semiquaver passage is continuous and unbroken, as shown on page 110. This principle of pulse-progression, on which Mr. Matthay lays such stress, makes a great difference to interpretation, whether of a large pianoforte work or of a child's simplest little tune. For explanation of this I refer the reader to his own books, but all that it means can only be realized by putting it into practice. The earnest teacher is sometimes tempted to enter too much into detail in the early teaching and to over-explain. Children at this time are at the imitative stage. Our object in the early stages is to create interest in and love for the lessons, and the pupil should never be allowed to reach fatigue-point, physically or mentally.

II.—ON CLASS TEACHING.

The difference between class teaching and individual teaching is mainly one of class *management*. The treatment of the subject matter does not alter. The teacher's work is to guide the thinking process, whether of one pupil or twenty. How to fix the attention of the twenty, how to rouse their interest and hold it; how to question, and especially how to *avoid* doing many things commonly done, these are points about which much has been written, almost all books about teaching devoting a chapter to class management. There is, therefore, the less need for me to say much about it. A few hints I may give, and as the "Guide" is increasingly used as the basis of the class lessons which used to be called "theory," I must say a word about what parts of it can be most effectively used in this way and what parts are less suitable for class work.

1. All the time-teaching can be done in class. The most effective work I have seen in this topic was done in a room (used, I suppose, for mathematical classes), in which a continuous blackboard ran round the wall. The girls stood *round* the room with their backs to this blackboard, on which each one had a space allotted to her. The teacher played note-groups (or time-phrases), the class taa'd or sol-fa'd them back, beating time, and then, turning round, wrote simultaneously. Thus the teacher could see what every child had written without moving from her place, and *all* could see what *each* had written, which was almost as important, for when an error was detected by the teacher it had to be looked for and corrected by the class. But the continuous blackboard, unfortunately, does not exist in every school. The next best thing is to have two blackboards, the pupils coming forward in couples, the class watching for mistakes. Tune ear-exercises can be worked also in this way, and it is better for interest (and therefore for discipline) that the attention of the class should be focussed on the work of those at the board than given by each to her own note-book. If a mistake is made *one* repetition of the test should be allowed; but if after a re-inspection of what she has written the pupil should not detect the error another pupil should be called

upon at once. Nothing is gained by dawdling, and the pupils will listen more keenly if they know that they are not going to be allowed unlimited time.

A good deal of scale and chord work can be done in class by using a keyboard diagram and modulator. The modulator for reference, the diagram for "pointing the scale." But always there should be one pupil at the piano (in turn) to verify the experiment. "Does it sound right?" is what we want to arrive at. The lesson is in music, not mathematics.

I have seen quite good work done in preparation of a reading exercise or duet by a class. Every child had the book before her. Questions were asked about the measure, attention directed to any place where a mistake might be made, a "time measure" was counted, and then the class taa'd the exercise through; after which one child went to the piano and played it, taaing mentally, while the others watched and criticized. Avoid a fixed rotation in this. Let every pupil feel that she may be the one called upon to play the exercise; otherwise she will only attend to the preparation when her turn is coming.

The Locality and Interval work is *not* suitable for inclusion in the class teaching. It should be done at the keyboard. Our ultimate aim here is obedience of the finger to the eye. There is first the message from the notes on the printed page to the brain through the eye. The mind recognizes and names the line or space. And then there is the response—the message from the brain to the hand, telling it to find the place of the sound on the keyboard. The process is not complete until the finger falls and the sound comes. In class we of necessity limit it to the recognition stage. We want the immediate and automatic response of the finger, and that can only come by practice. Pointing to the place on a keyboard diagram is not enough, because it is not the ultimate aim. So, though rapid naming of lines and spaces can be done in class, rapid playing of the sounds does not result.

Again, I have seen an interval exercise put on the board, and the class drilled in describing it, "3rd up, 2nd down," etc. But the same objection holds good. What we want

first is that the eye shall correctly measure the interval; but that is not all. The hand must respond by measuring it too, and this quickness of response depends on *doing it* every time. So Locality and Interval reading must be part of the individual pianoforte lesson, and it is a mistake to waste time by half doing it in class.

"Appreciation" lessons, *i.e.*, the listening to music beyond the pupils' playing powers (but *allied* to music they have played) are best given in class. It is economical of time, and the sympathy of numbers increases the interest.

If four little beginners can be grouped in a class they can do *all* the work together, alternately *doing* and *watching* the Locality exercises, and the early part of the Course will probably be got through more quickly than by one pupil alone, although in the class he apparently does less practical work. The gain is in the emulation and mutual interest. While one child is doing a bit of practical work the other three are doing it mentally, each one longing for the moment to come when he may do it—better than his class-fellow. When his turn comes he possibly does it worse, which is very good for him. Little children should not be taught in big classes. Four, who can be grouped round a piano, are enough, because they need individual care as well as the class interest. And the pupils in the little class should be fairly matched, both in age and general musicality, if they are to be kept together for any length of time. A year is probably the outside time for the class of four. After that two may work together with profit.

In class teaching the more the *pupils* use the blackboard the better. If this takes too much time let the teacher do it at the dictation of the class, *i.e.*, let what she does be the outcome of their thinking whenever possible. At a certain point in her illustration she pauses and asks, "What am I to do next?" or "What is the next step?" If a wrong suggestion is made it is better to accept it for the moment. When it is actually on the board the class will generally see the mistake and some one will say, "No, that won't do." Then that pupil should be asked to point out why it won't do. In this way the members of a class educate each other.

Questioning is an art in itself, and should form part of the preparation of every lesson, whether for a class or an individual. For it is by questioning that the teacher guides the pupils' thinking and helps them work out for themselves the line of her own thought. The commonest fault in questioning is vagueness. "What do you notice about this tune?" will silence any class, for there are so many things that might be noticed. Limit the "noticing" to a few points at a time. "Listen to this tune. When I have played it through I shall want to know three things about it: what kind of measure it is in; whether it is "two-fold" or "three-fold" or a "straight-through" tune; and whether it is major or minor." Any class of well-taught children at a certain stage should be able before the end of the piece to make up their minds on these three points. "Listen again and say if it changes key, and where." (Hands held up when the change is heard. Listening with the eyes shut is necessary here.) A more advanced class might be asked to say what the change was. With a young class one point at a time is enough. The answers should be put on the board, and the result of the lesson would then be a more or less complete analysis according to the standard of the class.

Do not allow answering in chorus. The question is addressed to the whole class, the answer given by one pupil, but all have to listen and think, as any one may be called upon to give the answer. Throw the question to the child who is *not* attending. His failure to answer bears its own moral and needs no comment. Reward the intelligent pupil by giving him a question a little beyond the others, but just within his powers. Encourage the timid one by something easily answered. In giving ear-exercises this is very important, for the sluggish ear needs much encouragement. Don't "lecture" to children. Even the suggested exposition in the Guide of one point or another, when given continuously in the book, should be broken up into thinking-steps, and each step tested before the next is taken. On the other hand, we can over-question. Stop when the pupil "sees the point." The teacher's instinct should tell her when that happens. A lesson may be spoilt by over-elaboration.

III.—THE CLEFS.

The pianoforte pupil does not usually turn his attention to the use of the C clef till he begins to study harmony, and then it naturally presents great difficulties. Hear the late Professor Banister on the subject: "It may seem strange to assert, but it is true, that a large proportion of those who enter upon the study of harmony have only a partial knowledge of musical notation. For what a flutter of perturbation is caused in a harmony class when it is announced that exercises are to be written in score! 'Do you mean with the clefs?' is the usual question put to the professor. 'Certainly,' is, of course, the answer, 'Oh! I shall never do that,' is the chorus of retort."* Again he says,† "Let students beware of the dangerously ensnaring, desperately confusing, and disastrously stupid way of trying to learn the clefs, as the term goes, by remembering that 'notes on the alto staff are a note higher and an octave lower than those on the treble staff, etc.' One may almost be ashamed to detain earnest students with cautions on such matters; but the writer has had abundant experience of the blundering, in this very way, of even advanced students, with incredible confusion of registers, etc."

This is a scathing criticism of the kind of elementary teaching that these students have received, and an example of the way in which a "wrong first impression" sticks in the mind. For the matter is simple enough, and a child can understand it if the staff question is rightly approached. (See Maxim 10.) Mr. Banister himself accounts for the general misunderstanding in this way:—"There is no denying that the notion of difficulty, abstruseness, needless obscurity, and the like results from the almost unavoidably partial, incomplete, piecemeal way in which children—which we all were—have been taught their notes in what are termed the treble and bass clefs."

* "Helpful Papers for Harmony Students," by Henry C. Banister, No. 2.

† Ibid.

That, truly, is the root of the matter, but I do not agree that it is "unavoidable," for there is no need to teach the staff piecemeal. Certainly not in connection with the piano; and even the singer should know the Great Staff as the full vocal staff before he abstracts from it the portion he is going to use.

But it is not only the teaching received in childhood which is at fault. A great number of books are published on the Elements of Music, books which school-girls—and others—use in what are called "Harmony" classes. Of these a very small proportion state clearly the use of the C clef, and examination papers add to the general confusion. Mr. Banister quotes a test from one:—"Spell the word AGED with musical notes, every note to be on the fifth line, with a different clef for each *to change its name*," and says that candidates "are sometimes asked *which of the clefs are fixed and which are movable*, suggesting either confusion in the mind of the examiners (which is so treasonable a suspicion as only to be hinted at with bated breath) or a concession to the seeing sense instead of a confidence in the common sense of the examinee."

There is a psychological moment for the presentation of every idea, if it is to be firmly gripped by the mind; and the moment when a clear notion of the use of the C-clef can be given is undoubtedly when we are about to break up the eleven-lined staff into "voice-staves" for right and left hand. After that time the view is obscured, and those who begin with the five-line theory seldom get any view at all.

Yet of seven books on the rudiments of music now before me all but one start their chapter on Pitch by saying that the staff consists of "*five* parallel lines;" and though most of them work up to the full staff, and in some cases give good diagrams to illustrate the derivation of the smaller staves from the large one, the wrong beginning and the inexact character of the explanatory text tend to confuse the student, and to confirm the wrong notion he has retained from his faulty elementary work.

The statements may be true, but the form lacks clearness; and though the reader who knows can perceive that the writers know too, the student (who does not yet know) may well be pardoned for misunderstanding. Take a few statements as examples :—

"The C clef is placed on either the middle or the fourth line of a staff. In both cases it gives the name C to that particular line."

"The Tenor Clef is placed on the fourth line, etc.

"The Alto Clef is placed on the middle line, etc."

"The relative pitch of sounds is indicated by a staff of five lines; absolute pitch by the addition of a clef."

"The C clef attaches the sound known as middle C to the line on which it is placed. There are several C clefs (!), but the tenor is the most in use."

Can any learner be blamed for understanding that a clef may be moved about from one line of the staff to another—"placed" at will on any—changing the name and pitch of the lines as it moves; and for arguing from this that for reading alto music he must think of each sound as a letter higher and an octave lower, for tenor music a letter lower, etc., than on the treble staff? For, oddly enough, young people seem to take for granted that the staff, unaltered by this troublesome C clef, is the treble staff, though the bass might seem to have equal claims.

Now what is the truth of the matter?

1. Every line of the Great Staff has a fixed pitch.

2. Clefs never move, and never change the name or pitch of anything.

3. There is no such thing as a Tenor *Clef*, an Alto, or a Soprano *Clef*. There is a *C* clef—only one C clef—and it never leaves its own line; but the presence of *that line*, with its fixed pitch, in any five-lined staff, tells us from which part of the Great Staff the little staff is taken.* Thus the C *clef* enables us to recognize the Alto *staff*, the

* See Preliminary Course, 5th Lesson—The Divided Staff. Also the Summary, page 73.

Tenor *staff*, etc., as the G *clef* distinguishes the Treble *staff* and the F *clef* the Bass or Baritone *staff*.

The late Sir Robert Stewart, of Dublin, a very able and interesting teacher, has been known to vary his blackboard demonstration of this subject by making a collection of sticks and umbrellas, laying them on the floor to represent a staff, and placing his hat on one of them for a clef; then, by manipulating the "lines," he would show how, though *the clef never moved*, it was seen in different positions in each five-line staff that he made. He would finish the lesson by saying, "Now, children, take this away with you—'Clefs never move.' Say it after me." And as they broke up there came a chorus of "Clefs never move!"

There used to be a little apparatus called a "Pamphonia," invented by Mrs. Roeckel, of Bristol, for making this clear to the student who has erroneous notions about it. The "Pamphonia" is an arrangement like an eleven-barred gate, the middle bar, or C line, being black. Any five of these lines can be separated from the others without losing sight of their relation to the rest of the staff. For small classes it ought to be useful, saving a good deal of blackboard writing and rubbing out.* Lately I have tried in vain to procure one.

But the "Child Pianist" pupil should have no erroneous notions on the subject; and if practice is kept up will never have any difficulty in reading from any portion of the Great Staff. Therefore I would greatly urge teachers not to allow to drop out of sight a simple truth of which the pupil may need to show practical knowledge in a few years. The practice of stringed instruments is rapidly increasing. Of every hundred children who begin with the piano, fifty may drop it for the violin or the 'cello; and of the violinists many may pass on to the viola, that they may be able to fill a useful place in the orchestra or quartet party. Even for the

* I should not, however, approve its use as a nursery toy for teaching the names of the lines and spaces before the child goes to the piano, as Mrs. Roeckel suggested in the directions, believing as I do in the importance of teaching "the thing before the sign."

pianist there looms in the distance the inevitable theory paper, some of whose conundrums will turn upon this point. Mental habits become fixed; and though a pupil who has had correct first impressions will not forget the principle, he will be much hampered in his practical use of it if we allow him to think of a five-line staff as only Bass or Treble. We often find that a girl who gives up piano practice for the violin loses facility in reading the bass staff; and the lad who takes to the 'cello and begins to sing bass in the school choir has to think twice for the name of a treble line or space. How much greater will be the difficulty of reading from a C staff to a pupil who has not seen one for several years. Two recent instances have served to impress this upon me: the one, a girl working some test papers; the other, a boy preparing for an advance in his 'cello study by playing some exercises on the piano from the tenor staff. Both had been able to read from a C staff when little children, but the practice had been "crowded out." The remark made by each was "What a pity one ever left off doing this; one *can't think fast enough* in that part of the staff." There lies much of the difficulty. Even when we know all about it we can't think fast enough.

Few pianoforte teachers will be persuaded to do anything that is not essential for pianoforte playing. But I am sure that a teacher who will vary Exercises 2 and 3 of the Lessons by the occasional substitution of a C staff for the F or G staff, as I suggest, 1st Lesson, 2nd Step, will be repaid by the greater intelligence with which the pupil will read even the pianoforte staves; and by knowing that though this practical acquaintance with the use of the clefs may be unessential at the moment, a day may come when the pupil will greatly thank her for a training which will render easy that which many find exceedingly difficult.

Keeping it up later on is, perhaps, a practical difficulty, if time has to be specially devoted to it. But it need not be, for the alto and tenor staves can be used for writing ear-exercises, and if this is done frequently these staves become very familiar. The difficulty is not with the pupils—little children do it with ease—but with the

teachers, who, though they know the principle, *can't think quickly enough* in the unfamiliar staves to keep up with the growing facility in the pupils.

In the singing class, too, why should not the altos, just for the fun of the thing, write their part on an alto staff and sing from it?

It is true that the 'cellist could do quite well without the C clef, as well as the pianist, if writers for the instrument would only believe it. But for the viola it is an advantage, saving many leger lines; and while harmony teachers (like Mr. Banister) demand exercises in open score, it is as well to keep up the practical use of the C clef with young folk, lest they forget. There is much delightful old vocal music, too, which must be a dead letter to those who cannot deal with the Tenor and Alto staves, and everything which adds to the interest in our delightful art is "worth while."

IV.—NOTES ON THE RECREATIVE MUSIC.

The Solos of the First Album.

The Duets of the first four Steps have been treated of in the Lessons.

The little solos contained in the First Solo Album lie within the compass of a fifth for each hand. They are preceded by twenty-four short passage exercises.

The publication of the Interval Exercises separately, and of the Two-hand Reading Exercises, introducing the intervals step by step, enables us to attack solo-playing earlier, so that the album can come into use as soon as the pupil begins to read fifths with ease, and the earlier numbers will be easily read. The necessary limitations of the reading exercises prevent the possibility of tunefulness; but in the solos, beginning at No. 3, we find scope for expression, and should pay much attention to its development.

General Directions.

1.—Let the exercise corresponding to each little piece be studied before beginning the piece itself, and if there be any particular movement of the hands, upon the neat execution of which the phrasing and general effect of the piece depends (as in Nos. 12, 21, 22, etc.), let it be conquered in the exercise.

2.—Before beginning to read a piece analyse it roughly. It will encourage the pupil to know that by observing repetitions and imitations he can economise time, and materially lessen the labour of memorising it. (See note to No. 4.)

3.—When *reading* a piece, let the pupil play both parts simultaneously; but he should *practise* the parts separately, memorising each phrase.

4.—When reading two parts let the pupil from the beginning form the habit of looking at the lower note first. To help him to do this the teacher should, while the notes of one beat are being held, point first to the next note on the *lower* staff, and then to the note above.

that the two fingers may be *ready* to play simultaneously when the next beat comes. This should always be done when a young pupil is reading two lines of music, and insensibly the habit will be formed of reading from the lowest bass note upwards.

5.—In every piece a pupil finds stumbling places; passages a little more difficult than the rest, where he habitually stops. These are like broken bridges across his path. Let all such passages be conquered before practising the piece straight through. First build up the broken bridges, and then he can make the journey in safety from end to end. Make the phrase or figure, not the measure, the practice-unit in all such cases.

6.—The pieces are to be counted, as a rule; but the time-names will be needed to smooth away difficulties here and there. (See notes to Nos. 9, 12, 19.) We can over-do counting aloud. It ought not to be necessary after the piece is correctly read. To keep the time steady cultivate *accent*, and to make it rhythmical think of the pulse-progression; but the mechanical repetition of *one, two, three, four* is as deadening to musical feeling as the over-use of the metronome.

7.—Let the child be note-perfect before attempting to develop the expression, but notice phrasing and progression from the beginning. Then *pattern* to him the little bits which require special attention. Never allow a pupil to shirk a difficulty, and do not be satisfied with saying, or thinking, that a piece is played "very well *for a child*." It should be played artistically, or not at all. The simplest music, *if* played artistically, is worth listening to, and the consciousness that his little piece is listened to with pleasure, *because he plays it as the composer meant it to be played*, will give a child an interest in his music which nothing else can give. Call his imagination into play, and let him aim at interpreting the composer's idea; but let him realize that to do this adequately certain physical difficulties have to be conquered.

8.—Let one old piece or duet be included in the daily practice, taking a different one each day or each week, and so keeping up the *repertoire*.

The first necessity is to be note-perfect; next to play straight through without stumbling; then work up the requisite *tempo* if it is a quick movement. All practice after this point should be directed to "making it sound prettier," *i.e.*, developing the expression and phrasing.

9.—It is not necessary to take a pupil right through the five-finger solos. As soon as he can read the larger intervals easily take other pieces, the Second Solo Album, etc., for the sake of getting freer movement, but some of the five-finger solos may be used at any time as *studies* in phrasing and independence—17, 22, 24, for example.

The Solos of the 1st Album.

Although, for the sake of uniformity, all the little solos are printed with time-signatures, do not take any notice of these until the child is studying the subject of time-signatures, then use them to verify his work.

Exs. and Solos 1, 2 can be used as reading exercises. Point out where the notes move in opposite directions, and where they move in the same direction—similar and contrary movement. Count *four*.

Ex. and Solo 3.—The exercise is divided into two parts, each part being a preparation for a passage in the solo. This is quite an effective little tune if we think of "where the music is going to" in every phrase.

Ex. and Solo 4.—Point out, as before, the similar and contrary movement. This little piece contains sixteen measures, but there are only six to learn, for measures one and two are repeated in five and six, measures three and four are repeated in eleven and twelve, nine and ten have been mastered in the exercise, and thirteen to sixteen are only a repetition of five to eight.

Ex. and Solo 5.—This is quite a pretty *song;* see that the piano *sings* it.

Ex. and Solo 6.—A scale lesson before teaching this.

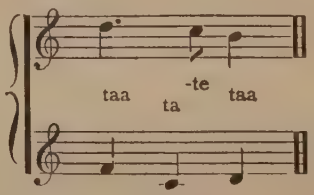
"This is a dolly's cradle song. We must play it gently and smoothly, or dolly will not go to sleep." (Point out the rocking movement of the figure.) "Dolly is inclined to rouse up a bit when we are about half-way through (*cres.*), but she drops off again, and we gradually rock

more softly and slowly (*dim. e rall*), that we may not wake her by leaving off suddenly." Listen to the change into key C in the second part, and back again into F at measure 17. A little more weight in the right hand.

Ex. and Solo 7.—Another lullaby, requiring still more variety of expression. "How many measures have we to learn?"

Ex. and Solo 8.—This is a merry little tune. It requires a light weight, loose wrist, and free arm. Practise slowly at first, but increase the speed by degrees.

Ex. and Solo 9.—Use the time-names in reading Ex. 9*a*. The middle pulse of the first measure is *ta-té*, the first half-pulse note being struck with the left hand, and the second with the right*—



Ex. and Solo 10.—The notes of this are easy enough; the independent movement of the hands is difficult, therefore it must be studied carefully. The right hand is legato throughout, being only silent in the 16th measure. The left hand, on the contrary, must be lifted *freely* and without stiffness.

Ex. and Solo 11.—In No. 10 the right hand was steady, the left free. In No. 11 we find the reverse—the left hand is at rest quietly *accompanying* the melody of the right, where tone is needed. Pattern the phrasing of the second part, and let it be conquered in the exercise before reading the piece.

Ex. and Solo 12.—The air with variations looks long and formidable; by looking for repetitions, imitations, and *little differences* in those imitations the process of learning it may be considerably shortened. It contains no difficulties,

* This is prepared for in the Two-hand Reading Exercises.

and is played smoothly throughout. Make an exercise for Var. I like that given in Lesson 3, 2nd Step. Don't forget the rest.

Ex. and Solo 13.—The *exercise* is chiefly for the right hand. Thumb and 2nd finger must play very lightly, the other fingers *singing* the melody and holding every note for its full value. This is a favourite piece. Make a story about it. "A little girl wanders by the brooklet. She sings a song (melody in left hand), and the brook murmurs an accompaniment (rippling figure in right hand). We must play it so as to hear the *song* above the *murmur*. Presently she meets another child, and they sing together (2nd part), the murmurs of the brooklet still going on. Then the child is left alone again, and as we pass along her song and the murmur of the brook together grow fainter and fainter." Right hand: a rocking, rotary movement, with little weight.

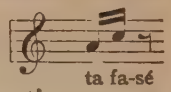
Ex. and Solos 14, 15.—Do not attempt the pieces till the exercise (each hand separately) can be played with weight touch. (See Mr. Matthay's books.)

Ex. and Solo 16.—The giant in his seven-league boots strides down the hill and up again. Full arm-weight on his heavy steps. Then he goes to sleep. Don't wake him.

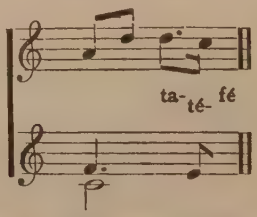
Ex. and Solo 17.—The effectiveness of the swing song depends on the feeling of pulse-progression. Use the time-names at first, and then count in *two* (compound) pulses. Point out the imitations and "answers," and the *sequence*, measures 13 to 20. Last measure, notice a dotted minim instead of

Ex. and Solo 18.—The only difficulties in the piece are prepared in the exercise. It is a sad little minor melody, and yet the tenderest bit of all is major (measures 11, 12). Play mournfully, with good *singing* tone in the right hand, produced by the clinging touch. The notation makes the closing passage appear more difficult than it really is. Take the 2nd section of the exercise and practise each *part* separately and then together, taking care that every note is held for its full time and cleanly released.

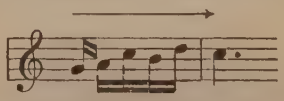
Ex. and Solo 19.—The characteristic feature of the little piece is the pulse divided thus—



known as the "Scotch snap." Use the time-names, treating measures 4 and 5 thus—



Ex. and Solo 21.—The four divisions of the exercise once conquered the piece is quickly learnt. Rotary movement, and working up to the dotted quaver—



will make this go well. The figure is *fé taſa-téfé* TA.

Ex. and Solo 22.—The movement of the hands in the second part is a little difficult. Let it be mastered in the exercise, as the effect of the piece depends on its being done properly. It is a *cross* movement; on the first pulse the right hand rises from its *staccato* note as the left hand falls; in the second pulse *vice versa*.

Ex. and Solo 23.—An example of *polyphonic* writing. That the pupil may distinctly follow the four "parts" the rests belonging to each part are given in full. Do not let the soldiers march too quickly; keep them in time by well-marked accent.

Ex. and Solo 24.—If children have heard the wandering Italian "Pifferari" or bag-pipe players, they will recognize the "drone" when the piece is played to them. No new difficulties.

Ex. and Solo 25.—Teach first without the acciaccatura. Notice change of key.

Ex. and Solo 26.—First part boldly, with equal tone from both hands, but melody distinctly heard. Second part: solo sustained, accompaniment light.

The Solos of the Second Album.

These should be introduced as soon as the pupil can recognize and play a seventh. The interval of an octave is avoided altogether in the music of the "Child Pianist," and the thirty little pieces contained in the Album can, therefore, be played by very small hands.

Only a few of the pieces need comment. The music is so carefully phrased throughout that remarks about expression are unnecessary. I would only say again that the best way to make a young player realize the importance of dynamics is to impress upon him this fact—that in every musical performance three persons at least are concerned: the composer, the listener (be it an audience of one or many), and the performer, whose mission it is to convey to the listener the composer's meaning; to make that meaning clear, the composer sends to the performer little *messages* in the shape of expression marks.

Teachers are too often content if a young pupil plays correctly as to notes and time. They do not *expect* children to play artistically, and therefore do not attempt to teach them to do it. They say, "Musical feeling will come by-and-by." They wait for it to arrive, and in the meantime the *habit* of playing in a wooden way is formed. When a piece has been read "talk round it." Appeal to the imagination. What has the composer called it? That in itself will give us a notion of his meaning; it puts us in the *mood* of the piece, and this is chiefly what we want. Although imagining a "programme" amuses a child, it is chiefly valuable for suggesting a *mood*, and it is not well to let a child take for granted that every piece has a programme. Having caught the mood, the pupil will, perhaps, make an attempt to express it, and the composer's "messages" help him. But he may not be technically able to say just what he wants to say until you show him how. Therefore *pattern* to him. Play a phrase; let him listen to its effect and try to imitate it.

If any particular kind of movement is needed for any particular effect of touch or tone or phrasing show it him and let him imitate that also.

Now the reader may say, "Pattern! Imitate! But what about self-expression?" Self-expression is an educational catch-word which, most true in itself, often serves as a text for a great deal of rank nonsense. You cannot express an idea that you haven't got; and usually we have to suggest the idea before any attempt at expression can be made. For I take it that it is *the composer's idea* that we are endeavouring to express to the hearer. Is not that the very essence of "interpretation"? Now the teacher is—or ought to be—nearer to the composer's idea than the child. We have to make that idea clear to him before he can make it clear to those who listen to him. It is only when we have succeeded in getting him to think *with* the composer that his playing sounds spontaneous and inspired. And the technical side of the expression has to be furnished too. Take the procedure of an art master with his class. A young student is struggling to get a certain effect of light and shade or texture, and the master comes round and says, "See; hold your brush *so* and you will get it," or "Add a little of such and such a colour," which the student had *not* seen in the shadow he was trying to paint. And every hint and pattern helps his *self*-expression by-and-by.

The whole emotional rise and fall of a piece may have to be suggested by the teacher's own playing before a young player will feel it, just as a poem needs to be beautifully read to a pupil before he fully realizes its meaning, though that meaning may be quite within his experience. So again I say, pattern, and let the little pupil imitate, for all art begins with imitation, though it does not end there.

Nos. 3 and 4.—Contrast the *mood* of these two. ♩=100, ♩=88.

No. 5 ("Gaiety") is a study in accent. In measures 2 and 3 the strong accent is on the minim of the figure , while in measures 5 and 6 it is on the dotted quaver, Tempo, ♩=120.

The little gavotte (No. 7) will repay careful study. The minims should not be played heavily, but simply *held* (*tenuto*), in contrast to the light loose *staccato* of the rest. The whole piece is extremely delicate. Tempo, ♩=136.

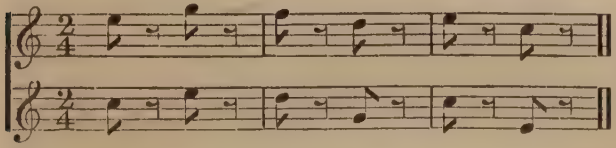
The right hand parts of Nos. 8 and 9 consist mainly of five-finger "figures." Tempo, No. 8, ♩.=58; No. 9, ♩=108.

No. 9 is rollicking. No. 11, "The Children's Hour," is quiet. It is just before bed-time, and towards the end they begin to grow sleepy.

No. 12.—Note the three-measure phrases, characteristic of the Styrienne. Tempo, ♩=136.

No. 13 ("Spinning Song").—A little study on the trill. Teach at first without the change of fingering at each measure. Play throughout with 2 1, afterwards with 3 2. Later on come back to this piece and study with change of fingering as marked. Tempo, ♩.=80.

No. 17 ("The Woodpecker").—After the piece has been read through once or twice the actual *learning* may be greatly helped by reversing the order of the notes and rests in the treble part, and playing the notes of both parts together.



When the notes and fingering have been mastered in this way, play as written. Tempo, ♩=184.

No. 18.—A very beautiful "Mozart-y" little piece. Will repay careful study of phrasing and touch. Note the dominant pedal. ♩=108.

No. 19.—A cross movement is necessary here. ♩.=66.

No. 20.—Will not be effective unless the impatient mood is realized. ♩.=66.

No. 21.—The pony *trots* through the first 16 measures (bass); then he begins to canter (treble); and gradually slows down at his stopping place. ♩=108.

No. 22 ("Evensong").—There are many things to attend to in this little piece. Part-playing, good *legato*, singing tone, etc., all necessary. The pupil must *listen* for these very carefully.

No. 24.—This is a rather sad little tune. You can hear it say "farewell" all the time. ♩=88.

No. 26 ("Dreaming").—*Sing* the melody in left hand part, accompanying lightly with right. Tempo, ♩. =56.

No. 28.—Practise the parts separately, as they require even more independence and contrast of touch than No. 26. Give good full tone to the baritone melody. He is singing to his lady-love, and accompanying himself gently on his guitar. So beware of hardness in the right hand. A true *staccato* is not to be obtained by hitting the keys, be it ever so lightly, but simply by *allowing* the keys to come up and the sound to cease. Tempo, 𝅗𝅥=69.

The chorale (No. 30).—Hold the minims for their full value. Count four at first, and where the finger has to be changed while the note is held (as in measure 6), make the change on the second pulse. Tempo, 𝅗𝅥=60.

Let the four notes of each chord be struck exactly together. There is no fault more common than that of playing the left hand notes before those of the right. It prevails especially among persons who play hymn-tunes, and arises partly from the habit of feeling for the chord note by note. There is no fault more difficult to *cure*, therefore it should be *prevented* by teaching young pupils to prepare mentally the whole of the coming chord while he holds the notes of the previous one.

Metronome rates of the other solos in the Album—

1. ♩ = 112.	16. ♩ = 108.
2. ♩ = 132.	23. ♩ = 128.
6. ♩ = 152.	25. ♩ = 108.
10. ♩ = 96.	27. ♩ = 88.
11. ♩ = 80.	29. ♩. = 120.
15. ♩ = 100.	

The Duets of the 5th and 6th Steps.

The Duets of Step 5 are within the interval of a 6th in the pupil's part; those of Step 6 within a 7th. There are no octaves or skips of an octave in either. There is much to be said for duet-playing, and many of our most successful pianoforte professors are strong advocates of it.

1. The solos played by junior pupils give little practice in reading the remote leger lines. The soloist uses the middle of the keyboard chiefly, with only occasional flights to its extremes; and the habitual soloist, when called upon to play a duet sometimes finds that there are portions of the staff and keyboard with which he has only a bowing acquaintance, neither eye nor finger working as rapidly as it might in the highest and lowest registers. In duet-playing both eye and finger are exercised in these extreme parts. Reading a duet occasionally is not enough; it is well to practise them—to get them up, so that by constant repetition he may become as familiar with these distant leger lines as with the rest of the staff.

2.—The habitual soloist, when taking the upper part in a duet, often finds a difficulty in getting his left hand to follow a middle part. It is as if the left hand were so in the habit of receiving a *bass* message from the brain that it could not respond to the call of a middle part. Every pianist who tries for the first time to play the organ (with a pedal part) experiences the same kind of difficulty. It is the result of a fixed mental habit, which duet-playing prevents to a certain extent.

3. Four hands can play more parts than two, and to the young player it is always a benefit to take a *part* in a fuller kind of composition than those within his reach as a soloist. The necessity for sympathy between the players, of self-effacement in the interests of the whole interpretation, gives to piano duets something of the educative value of chamber music.

For these reasons I would say, never drop duets altogether, and at this stage intersperse those of Steps 5 and 6 with the solo-work. They are charming as compositions, and are an advance upon those of the earlier Steps, giving practice in key, in independent movement, and in finding the larger intervals without looking at the hand.

The Choice of Pieces.

In choosing a piece for a pupil two things should always be kept in mind—

(1) Is there anything in it outside his present circle of

knowledge? For instance, do not give a 3rd Step child a tune in compound time, if it be ever so easy to *play;* or, later on, choose a piece in E or in A♭ if he has only built his scales as far as D or B♭.

(2) Is the piece within his technical powers? *i.e.*, does it contain any passages for which he has not as yet sufficient physical strength, speed, independence of finger, etc.? If it contains any such passages let that piece wait awhile; give it when the pupil can play it as the composer meant it to be played.

Teachers are apt to give young pupils pieces just a little beyond them, with the idea that this plan "gets them on." Now, one bit of advice which the late Sir Charles Hallé used to give his pupils was, "Let your exercises and studies be always a little beyond you, but your pieces well *within* your powers."

The same idea was expressed, perhaps even better, by a speaker (Mr. Egerton Lowe) at a recent gathering of music teachers. He said, "I might put it that a piece for technical improvement may well be 10 per cent. in advance of present attainment; but one for playing or concert purposes should rather be 10 per cent. to 20 per cent. below." With this I cordially agree.

The *tempo* of a piece is a part of the composer's complete idea; and if the player cannot attain to the speed required by the spirit of the piece, or something approximate, he fails to interpret that idea. To give a pupil a piece just a little beyond his powers is either to mislead or to discourage him. If he is satisfied with his own performance his artistic judgment is being misled; if he does not satisfy his own ideal he is discouraged. Does it seem strange and absurd to talk of a young pianoforte-player having an ideal? If it does there is something amiss with our teaching. Up to this point we have been teaching him, I hope, not only to read pitch and time correctly, but to read the composer's message to him as to *how* each little piece should be played. We have been teaching him, I hope, to listen to musical *effects*, to see how they are produced by certain kinds of touch or movement, and to produce them himself when he sees

them indicated by the composer's marks. He has learnt that a very little child can play a very little piece artistically, and that playing artistically just means getting the composer's meaning as closely as possible and *interpreting* it to the listener; and one of the things we have taught him in this connection is that he is to think about the *tempo* at which the composer would have liked the little piece to be played. So, after all, he has, or ought to have, an ideal; and the best way to build up and strengthen that ideal is to observe the maxim of giving him pieces for his pleasure "well within his powers."

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V.—NOTES ON THE DUETS OF THE SWINSTEAD SERIES.

N.B.—Always inspect and partly analyse a duet before starting it at sight, noting particularly anything that may cause the pupil to stumble if unprepared. The stages of teaching are given on page 93 of the "Teacher's Guide."

First Step.

No. 1.—Waltz. Let the pupil point out the repeated notes, and notice that before the double bar we have the same note that the tune begins on, so it is easy to begin again. The last note of the phrase goes up the first time, down to G the second time. Although not marked, the second part may be repeated from 2nd measure of 2nd line. Teach the meaning of *dolce;* it gives the character of the piece.

Nos. 2 and 3.—Happy Song and Slumber Song. Arm-weight on each separate note throughout. Though we are playing *piano* we want tone.

No. 4.—Valsette. *Grazioso.* For eight measures on the second page the pupil is the soloist. Let him realize this.

No. 8 is the next duet, though placed last in the book to give a two-page opening of Nos. 5, 6, and 7.

In a Foreign Land calls for more variety of touch than the preceding duets. If this is kept in view, and also the principle of pulse-progression, the piece can be made very effective.

No. 5.—March of Victory. Two new terms, *non legato* and *allargando*, have to be explained. Play in martial style. Pupil is the big brass instrument he may have noticed in a band.

No. 6.—A Norse Lament. The mood of the piece is sad. When the pupil knows it he will be able to listen to the teacher's part under his own and notice how it *sighs*.

No. 7.—Sarabande.—One would not suspect this to be a dance, but it is, a slow and stately dance for one person.

It will be well to call the one-pulse note *ta-é* and the two-pulse note *ta-é a-é* when reading this duet, because of its slow time. (See "Guide," page 97.) Make no attempt at analysis. Come back to it later.

Second Step.

No. 1.—In May. The lads of the village march round calling "Wake! it is May Day." The girls come out, and they dance round the maypole.

No. 2.—Funeral March (*Grave*). It must be a soldier's funeral, I think. Listen to the sad little drum-taps (pupil's part). It comes nearer; and about the middle of the second line it passes close to us, passes by, and the last thing we hear is that sad little drum-tap in the distance.

No. 3.—In the Meadow. In Nos. 1 and 2 we had *a-té* written with the tie ( ); now the dot is substituted. The mood is just quiet enjoyment; neither the Mayday gaiety of No. 1 nor the sadness of No. 2. The first G is a whole-pulse note (*taa*), the second G a half-pulse note (*té*). Be careful about this, here and in the corresponding phrases. Notice that the first two phrases are "turned upside down" in measures 12 to 15.

No. 4.—Gavotte. Tell about the graceful dance that our great-grandmothers danced, and see that the speed is suitable for it. (*Tempo giusto.*)

No. 5.—Sailing. Teacher's part, the boat sways gently. Pupil's part, a boy's voice sings a pretty melody. Page 2, we hear a man singing now, while the boy sways back and forward to the music and the movement of the boat. Then we hear him sing his song again.

No. 6.—We are In Holland. The people are dancing. They wear clogs; let us hear them.

No. 7.—Spanish Dance. In Spain they don't wear clogs, and they dance very gracefully, so we must not play the waltz too quickly for them.

No. 8.—Polonaise. The distinctive rhythm of the Polonaise should be pointed out; and it would be well to play short examples from other Polonaises, to show that it runs through them all.

Third Step.

No. 1.—Valse Gracieuse. The title embodies the idea of the piece. Find the 4ths before beginning to read it.

No. 2.—Country Dance. Take it in moderate *tempo* till the notes are quite safe and the accents attended to. Get it up to time eventually, or the spirit of the tune will be lost.

No. 3.—Mazurka. Begin at about ♩.=80 and work the first part up to time before reading the rest. The second part can be started at about ♩.=112, as the *tafa-téfé* pulses are of a simple "shape," easy to play. The speed should be gradually increased to the marked pace, 144, as the decided change in *tempo* for the middle movement is a necessary part of the effect of the whole.

The quaintness of the old minor mode with the unaltered 7th will be an illustration for the scale-lesson on pages 229-233 when the pupil arrives at that stage.

No. 4. —Oriental Dance. There is something barbaric about this. One hears the clash of cymbals when the subject returns *ff* after the graceful melody of the middle part. The new term, *con fuoco*, gives the composer's idea.

No. 5.—Drowsy Noontide. A decided contrast to No. 4 is No. 5. The quarter-pulse notes (*tafa-téfé*) move more slowly, more lazily. The piece suggests lying in a hammock on a hot day, half asleep, the sounds in the world around melting into a gentle murmur (in the teacher's part).

No. 6.—"What does Homage to Bach mean?" will probably be asked by the child who has been accustomed to think about the titles of his pieces. Tell him something about the giant musician who was writing wonderful music for us about 200 years ago (no dates, please, for the little ones), and whom he will understand and love by-and-by. A Third Step child should be able to follow with some intelligence a very simple exposition of the difference between this piece and those he has been playing. Show him how in the others we have had a melody with an 'accompaniment" of chords, broken or otherwise, while in this (and also in No. 7 of First Step which should now be played again) we have several melodies, or "voices," each one independent, and yet all combining with a beautiful completeness. Tell him that Bach wrote that *kind* of music so much better than anybody

else that when we hear anything like it we cannot help thinking of him. So when a composer wants to honour Bach, or "do him homage," as people say, he writes something in this particular way; and then, as we play it, we think of Bach, and how great he was. The pupil will play his part with interest if he thinks of it as one of the "voices." He should want to play it so well and so easily that as he plays he can listen to the other voices while he plays his own; but that may not be yet awhile.

The pupil may be interested to know that this kind of composition had its beginnings in our own country, a long time before Bach lived.

No. 7.—HUNGARIAN PEASANT DANCE. If both books are available, it would be well to let the pupil learn the BOHEMIAN DANCE in the Kinross series, as well as this, and to compare them. We find that they are both founded on the *tafa-té* and *ta-téfé* pulses. Now, if we look on the map of middle Europe we shall find that these two countries, Bohemia and Hungary, are rather close together; so we are not surprised to find that the rhythm of their national dances should be much alike.

Notice the difference in effect between the two pulse-groups, *ta-téfé* wanting to go on to the next pulse—the actual effect being *téfé* TA—while *tafa-té* seems to have sufficient completeness within itself. (See "Guide," page 132.)

The *tafa-té* rhythm belongs especially to Bohemia. The "polkas" of the early Victorian days were full of it, and the polka is a Bohemian dance. It is curious that while the other division of the pulse (*ta-téfé*) is common enough, *tafa-té* seems to be little used. We find it in Weber's "Huntsman's Chorus." Weber spent some time in Bohemia.

No. 8.—SERENADE.—Notice the rhythm of the accompaniment all through, and how, when it leaves off in the pupil's part it goes on in the teacher's (middle) part. I think there were three people in this serenading party; two playing guitars, and the lover himself singing the song. I'm afraid his lady-love must have been very unkind to him, for he seems to be in dreadfully low spirits.

No. 9.—SPRING MORNING. This is a joyous piece. Its mood is suggested by its title.

No. 10.—NIGHT MARCH. There is scope for imagination here. The soldiers start at night, perhaps to surprise the enemy. They halt to rest (at the double bar), and their thoughts fly back to the homes they have left, etc. I would not ask a pupil to *practise* the section after the double bar. It would be dull to play alone, and careful reading is all it needs.

In the melody of this section we have an example of the rather plaintive effect of *te* when it is not allowed to go up to *doh*. (See "Guide," page 324.) And in the first part we have the unaltered 7th in the minor mode, now in the teacher's part.

FOURTH STEP.

No. 1.—IN SADNESS. The triplet pulse is introduced in simple time.

No. 2.—A ROMP (*Allegro con brio*) is a contrast to No. 1; a very "jolly" tune. See what is said about the *ta-sé-ti* pulse in "Guide," page 147.

No. 3.—GRAVE AND GAY. Note how the change of *mood* is expressed by the change of *mode* and of *tempo*.

No. 4.—HAPPY MEMORIES. Before beginning let the pupil play and sol-fa—

Then let him play and sol-fa the figure in measure 1 of his part and notice that the F♯ belongs to the key, while the G♯ is outside it; it is the *chromatic* sound *fe*. Refer to the modulator.

In measure 4, G♯ is marked once. Explain that the sign sharpens that space through the measure. On last page the gradual *diminuendo* from measure 7 (after the climax in measure 6) to the end is very effective if well done.

No. 5.—ROMANCE. For the *acciaccatura*, see "Guide," page 127, footnote. The teacher should be very careful with her pedalling in this duet. It is easily spoilt.

No. 6.—THE INVITATION. I wonder what the invitation was! The question is asked in the bass. The first reply is very doubtful. The person invited can't quite

make up her mind. But the question is repeated; and after a couple of measures of shilly-shallying she certainly accepts the invitation at the end of the second score; for off they go, on their ride, or dance, or whatever it was. Then this capricious person stops, and they argue again, but their difference is settled in the end.

No. 7.—In Exile. There are a great many time difficulties in this duet, and it may require several lessons on the various divisions of the compound pulse before it is taken in hand. (See "Guide," page 152.) For here we find *ta-té-ifi*, *tafa-éfé-tifi*, *tafa-té-i*, *a-é-tifi*, *ta-éfé-tifi*, *tafa-éfé-ti*. Each of these should be spoken about, recognized, and played separately before the duet is played through. *Mesto*, sad; the singer is in exile, away from his country and friends.

No. 8.—Alla Menuetto; to be played like a Minuet. Here is another of the graceful dances that ladies and gentlemen danced a hundred years ago, and which to-day people are trying to revive. In those old days people *looked* nice when they danced. They never romped or clutched each other awkwardly, but moved in graceful curves in time to the music.

The time of this is easier than that of No. 7, only one exceptional pulse-division being used (*tafa-éfé-ti*). If we analyse the semiquaver passage after the double bar it will be found quite easy. It is only a descending passage of four notes. In the first measure the last two notes are repeated, completing the *tafa-téfé-tifi* pulse. In the next *the group of four is repeated three times*. If these two groupings in the alternate measures are kept in mind the pupil's time-sense alone should carry him through, without either *taa*-ing or counting. Play the G♯ in measure 2 (pupil's part) and corresponding places with the 5th finger.

An exchange of books can sometimes be effected between pupils of the same teacher, enabling a child who has gone through a Step with the Swinstead Duets to get further practice by reading the same pulse-divisions in the corresponding Step of the Kinross series, or *vice versa*. When once the necessary knowledge has been assimilated, skill in time-reading is purely a matter of practice, and if the practice can be done with a fresh set of material, all the better. Even "grown-ups" play these five-finger duets, and musicians listen to them, with pleasure.

VI.—SIGHT-PLAYING.

For sight-reading, the teacher should provide special material; the reading of the pieces the pupil is learning does not afford sufficient practice, and—for other reasons—the two things should be kept apart. Every day a short portion of new material should be read, one or two lines if there is not time for more; and as there are many factors in sight-playing, the kind of music should be varied. Take any ordinary instruction book or collection of very easy music—much easier in every way than the pieces he is *practising*—and go steadily through them.

Before beginning to play a piece at sight the pupil should look through it and roughly analyse it, noting key, changes of key, phrase-endings, and such snares for the unwary as passages for left hand in the treble staff or for right hand in the bass. Children, when preparing their little pieces, should make a mental note of the lines and spaces that are "dangerous" (see page 175). The pupil should not only look at the time-signature, but mentally run through a few measures at least of the treble part to the time-names to get the "patter" of the leading figure and the general swing of the rhythm.

This done, he should count one whole measure at a much slower rate than that which is marked, and then try to play the piece straight through without stopping, at this slow rate, but in strict time. If after a few measures he finds that he stumbles let him take it at a still slower pace, for the habit of stumbling and repeating grows upon a player and should be carefully guarded against.

When reading two parts, cultivate the habit of letting the eye travel *upwards*, reading the bass first. It is very important to establish this habit.

While keeping to this easy music (gradually of course letting it grow in difficulty) the pupil should—say on alternate days—read one of the unbarred sentences or a piece of *more* advanced music than the piece he is practising, playing each hand separately. Otherwise he will forget how to read the more difficult time-groups at sight.

Kunz's Canons, though lying under five fingers, are capital practice for reading independent parts and variety of rhythm.

For quickly realizing and finding chords, noticing cadences and progressions, nothing is better than reading hymn-tunes.

Remote leger lines have to be kept in practice; for this, reading (and *learning*) duets is the best practice. Short passages can be selected from pieces for this purpose also.

Children's pieces being mostly written in simple keys it is necessary to select passages from other pieces for practice in reading in the more remote keys. The passages selected should at first be simple in rhythm and in the more familiar parts of the staff, and should be read one hand at a time. Gradually the separate difficulties should be brought together. Kunz's Canons also afford practice in all the keys.

The practice of reading from the C clef should not be dropped, though there is difficulty in finding time for everything, and material for this particular thing. But from time to time, as home-work, a passage from a piece should be translated from the bass or treble to a C staff (alto or tenor), and played from the pupil's translation. The alto or tenor parts of chants and hymn-tunes can be treated in this way.

For more advanced pupils a good introduction to playing four-part harmony from open score is to let the pupil transfer a chant or hymn-tune from close to open score, using the tenor and alto staves, and then play (*a*) bass and tenor together (with two hands), (*b*) treble and alto together, (*c*) bass and alto, (*d*) treble and tenor. Then the four parts.

It is a very useful exercise in sight-playing for teacher and pupil to read a piece together, one playing the bass and the other the treble, each *part* with its proper hand. Read it once through and then change parts, and finally let the pupil play both parts. A stumbling pupil is much helped by this exercise, for he knows the teacher will go on in strict time, and he is compelled to look ahead.

Having only one hand to consider, it is a little easier than proper duet-playing, but playing real duets gives more practice in remote leger lines.

I am often asked, "What would you do with a pupil who has been learning for some years and can play fairly well the pieces she is taught, but who has no independent power, reads badly, and has very hazy notions of musical theory? Would you put her back, and make her begin over again?"

Certainly not. But it is a curious thing that while the big schoolgirl is discouraged—and sometimes much offended—at being given easier pieces than those she has been scrambling through, she does not, as a rule, mind in the least being told that her *knowledge* is defective. That she cannot read independently does not distress her at all—perhaps because so many of her schoolfellows are in the same condition. Therefore to teachers who get this class of pupil my advice is always: If her technique is fairly good, choose pieces which depend for effect on quick *tempo* and a good finger, but have easy time-divisions and are in simple keys. Work these up as well as may be, dealing with matters of touch and phrasing as they arise. If she cannot read them independently, teach them as most pieces are taught—by imitation. But say to her "You would get on much more quickly if your knowledge were clearer. Your *theory* is defective. Suppose we begin a course of this right from the beginning and from a fresh point of view." Then alongside of her other work put her through this method *as a theory book*, but giving all the exercises as to a child beginner. Teachers have adopted this plan with pupils in their teens with very great success. Indeed, the pupil's interest and pleasure when the fog begins to lift is sometimes pathetic. In some instances the only difficulty is "reading Time." In that case take the Time lessons only, but begin at the very first lesson of the Preliminary Course, exercising the ear on pulse, accent, and measure; give plentiful dictations; take all the Reading Exercises to the Time-names, as directed; and use the Duets for practice in the sight-reading of time. Give half the entire lesson-time to

this practical "theory," at one lesson taking Time, and at the next the Scale, Chord, and Transposition Sections. Gradually the understanding will come abreast of the performing powers. As the pupil advances through the steps, pieces with more difficult time can be given, and with the sense of growth in independent power the pupil's interest in her work will increase.

The pupil who has gone steadily through the whole of this Course will have as much knowledge of the material of music as the amateur needs; and, *if his technique has been developed as well as his understanding* he should—at fourteen or fifteen—be a good and intelligent player for his age, able to profit by the lessons of the artist teacher, or to pursue the theoretical side of the subject if that attracts him. The difficulty is to get time for any effective practice. The school curriculum becomes more and more crowded, the child's ambition is to "get marks," the preparation of class lessons is all-important, and practice for the *solitary* piano-lesson goes to the wall. This is the bitter cry of the music teacher.

Yet parents want their children to play in after years; and if they would only sit down and *think* about what they really do want we might have a different state of things.

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Mrs. Curwen's Pianoforte Method.

Requirements for the Pupil's Certificate

GRADE I, PART I.

PITCH AND TIME (Separately).

Staff Knowledge, or Locality. 1.—(*a*) Naming and Dictation, within the limits of the "Extended Staff" (Diagram IV) showing knowledge of the use of the ♯, ♭, and ♮, "borrowed lines," etc.

(*b*) A similar test on *any other* 5-lined Staff ("C-clef Exercise Book," to p. 9), showing sufficient facility to prove that the principle of the Great Staff is thoroughly understood.

Interval. 2.—(*a*) Tests in naming, etc. ("Teacher's Guide," Part III, Section III). (*b*) Nos. 1 to 4 of the Reading Exercises in Interval and Key, Step V (Key C)* to be played without looking at the keyboard. (*Prepared.*)

Scale-Theory. 3.—(*a*) To follow examiner's pointing on Extended Staff, with imaginary signature of one sharp or one flat (see Section IV, "Teacher's Guide," First Scale Course, 1st Lesson). (*b*) To point the major scale on the keyboard, starting from any given note (2nd Lesson).

Ear. 4.—Tests and marks according to standard attained.

Time-reading. 5.—A reading-test in time alone which may include any of the pulse-divisions in *Simple Time.*

Barring. 6.—(*a*) An Unbarred Sentence, in *Simple Time*, to be barred. (*b*) The same to be taa'd aloud, Examiner (or Candidate) beating time.

* These are included in the separate book of Interval Exercises.

EAR. 7.—(*a*) To describe the measure (whether two-pulse, three-pulse, or four-pulse) of tunes played by Examiner. (*b*) A dictation, which may include any of the pulse-divisions in *Simple Time*.

SIGHT-PLAYING (PITCH AND TIME COMBINED).

ONE HAND. 8.—(*a*) A reading-test, lying under five fingers, equal in difficulty to those in Pupil's books, *Simple Time* only. (*b*) A test including larger intervals, but easy rhythm.

TWO HANDS. 9.—(*a*) A five-finger test. (*b*) A test including larger intervals but easier rhythm

TECHNIQUE.

EXERCISES. 10.—The use of a great many technical exercises with young children is not recommended. The choice, depending on the needs and difficulties of the individual pupil, is left to the judgment of the teacher. Touch and tone are best developed in connection with the interpretation of the duets and pieces, and can be judged in the performance of these.

DUETS.—11.—Any of the *Simple Time* duets that may be called for. These to be taa'd aloud if required.

SOLOS. 12.—(*a*) Four *Simple Time* Solos from the First Album. (*b*) Any other easy pieces, at teacher's discretion, including larger intervals.

MEMORY. 13.—Any of the foregoing pieces, played by heart.

FORM, PHRASING, EXPRESSION. 14.—(*a*) To point out melodic and rhythmic imitations and phrase-endings in the prepared pieces or duets. (*b*) To give the meaning of the expression-marks used. (*c*) To say whether the piece is two-fold, three-fold, or composed "straight through."

N.B.—The marks gained in 14*b* will be lost if the indications of phrasing and expression have not been observed in playing.

GRADE I, PART II.

The Candidate must bring proof of having passed Part I.

PITCH.

STAFF KNOWLEDGE, OR LOCALITY. 1.—(*a*) Naming and Dictation, whole extent of the keyboard, with tests on use of the × and 𝄫. (*b*) Naming and Dictation, on Alto and Tenor Staves only, but showing much more facility than in Part I, and equal facility in both.

INTERVAL. 2.—The Reading Exercises in Interval and Key, Step V, Nos. 5 to 8 and 17 to 20 (Keys G, F, D, and B♭ major) to be played without looking at the keyboard.*

SCALE THEORY. 3.—(*a*) To point the scale on the keyboard (as before) in keys to three sharps and three flats, giving the signature of each key and indicating the notes of its tonic chord.† (*b*) To follow Examiner's pointing on Extended Staff with imaginary signature, same keys. (*c*) A test in Dictation (or keyboard sol-faing) in the same keys.

EAR. 4.—As before.

TIME.

READING. 5.—As in Part I, but including the pulse-divisions in *Compound Time.*

BARRING. 6.—(*a*) An unbarred sentence in *Compound Time*, to be barred. (*b*) The same to be taa'd aloud, Examiner (or Candidate) beating time.

EAR. 7.—(*a*) To describe the measure of tunes played by Examiner, saying whether they are in Simple or Compound Time. (*b*) A Dictation, including the pulse divisions in *Compound Time.*

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* Included in the separate book of Interval Exercises.

† Whether any scales should be *played* at this stage or not must be left to the judgment of the teacher.

SIGHT-PLAYING.

ONE HAND. 8.—(*a*) A reading test, lying under five fingers, equal in difficulty to those in Pupil's books, *Compound Time* included. (*b*) A test including larger intervals but easier rhythm; *Compound Time.*

9.—As in Part I, but the tests chiefly in *Compound Time.*

TECHNIQUE.

EXERCISES. 10.—Examples of exercises in use. Scales, if any, hands separately.

DUETS. 11.—Any of the *Compound Time* duets that may be called for. These to be taa'd aloud if required.

SOLOS. 12.—(*a*) Two solos selected from the first twelve in the Second Album. (*b*) Any other solos of Teacher's choice in Compound Time.

MEMORY. 13.—Any of the above pieces played by heart.

PHRASING, ETC. 14.—As in Part I.

Requirements for the Pupil's Certificate

GRADE II, PART I

The Candidate must bring proof of having passed the 1st Grade Examination.

A sheet of full-sized music paper should be supplied for answers.

THEORETICAL.

1.—Write a major scale, beginning on any given note, without signature. Mark the places where the *little steps* occur, and the fingering. Write the Tonic chord of the key in its three positions.

2.—Write the major scale which has——sharps (or flats); with signature.

3.—Show, by means of tetrachords, the relationship between the scale of——major and the scales of its dominant and subdominant keys.

4.—Write the three principal chords in key——major, showing the bond between them.

5.—What is the difference between a major and a minor chord? and on which degrees of the major scale can we build a major chord?

6.—In what sort of measure is the following passage? Describe the measure *in words*, and fill in the time-signature.

Re-write the passage on a blank staff, using (*a*) minim pulses, and (*b*) quaver pulses, and make the necessary changes in the signatures.

7.—Bar the following unbarred sentence (it begins on a $\left\{\begin{matrix}\text{strong}\\\text{weak}\end{matrix}\right\}$ pulse). Describe the measure *in words*.

8.—Give, in words, the meanings of the following time-signatures; and after each figure-signature write its equivalent note-signature:—*e.g.*

$\frac{4}{4}$ (^{4}) means 4-pulse measure, each pulse a crotchet.

$\frac{3}{8}$ ( ) means.....

– ( ) means.....

Tests 6 to 8 will be in simple time only.

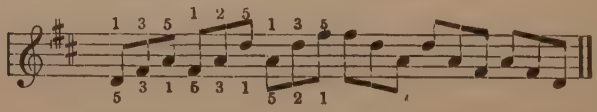
PRACTICAL.

Staff Knowledge. 1.—A test similar to the Exercises in C-clef Book, page 14 and onwards, in Tenor or Alto Staff, whichever Examiner may choose.

Interval and Key. 2.—Any two of the Exercises in Step V to be played without looking at the keyboard.

Exercises. 3.—Examiner to choose from whatever exercises the teacher has used.

Scales and Arpeggios. 4.—All the major scales, over three octaves, hands separately. The manner of playing more important than the speed. Each scale to be followed by an arpeggio, as below, on its tonic chord. Hands separately; fingering the same in all keys.



Chords. 5.—To play the tonic, dominant, and sub-dominant chords of any major key named by Examiner; each chord in its three positions.

Transposition. 6.—(*a*) The 2nd major chant to be played in any key, naming the chords (Doh, Soh, Fah). If the pupil's hand is too small to play the chant as written, the outside parts will be accepted. (*b*) (*Optional*,

but recommended.) A simple diatonic melody (major) to be played from the Tonic Sol-fa notation,* in any two keys named by Examiner.

DUETS AND SOLOS. 7.—The duets of Step V. Two pieces in different styles (teacher's choice). A piece guaranteed to have been learnt without any assistance whatever.

MEMORY. 8.—Any or all of the pieces played by heart.

TIME-READING. Reading tests in time alone, with any *Simple*-time signatures.

SIGHT. 9.—(*a*) A passage for one hand, with difficult rhythm. (*b*) A passage for both hands, with easier rhythm. Major keys only, and *Simple*-time signatures

EAR (PITCH). 10.—Graded Tests, and marks according to Standard attained.

EAR (TIME). 11.—(*a*) To describe the measure and give the time-signature of tunes played by Examiner. (*b*) A time-dictation, as in Grade I, Part I, but minim or quaver pulses may be required. Time-signature to be named by Examiner, and the measure counted before the test is played.

These two tests will be in Simple Time.

* In preparing for this test, which is intended to lead up to transposition at sight from the staff, use any graded school song book in Tonic Sol-fa.

GRADE II, PART II.

The Candidate must bring proof of having passed Part I.

THEORETICAL.

1.—Write the old minor scale (*lah*-mode), beginning on any given note.

2.—Write the modern minor (harmonic form) beginning on any given note.

3.—Write the scale of—minor (melodic form), with signature ascending and descending.

4.—After the following major scale write the scales of its relative and tonic minor keys, with key-signatures.

5.—Write, with signature, the three principal chords in any named minor key, showing the *bond* between them.

6.—Write, without signature, any two named chords, major and minor. For example, A major and B minor.

7.—Give the letter-name (root name) of a chord written by Examiner. The chord may be in the a, b, or c position. State whether major or minor.

8.—In what sort of measure is the following passage? Describe the measure in words, and fill in the time-signature. Re-write the passage, using (*a*) dotted minim pulses, (*b*) dotted quaver pulses, and make the necessary changes in the time-signatures.

9.—Bar the following unbarred sentence. Describe the measure in words, and fill in the time-signature.

10.—Give, in words, the meaning of the following time-signatures; and after each figure-signature write its equivalent note-signature—*e.g.*—

$\frac{6}{8}$ $\left(\overset{2}{\square}\right)$ means compound 2-pulse measure, each pulse a quaver triplet.

$\frac{9}{4}$ ( ) means ..... &c.

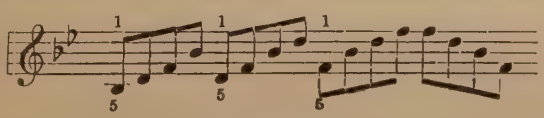
PRACTICAL.

STAFF KNOWLEDGE. 1.—To translate a passage from Bass or Treble to Tenor or Alto staff, and to play it from the translation.

INTERVAL AND KEY. 2.—Any two of the exercises in Step VI to be played without looking at the keyboard.

EXERCISES. 3.—Examiner to choose from whatever technical exercises have been used.

SCALES AND ARPEGGIOS. 4.—(*a*) All the major and minor scales, the minor in both forms. Each scale to be followed by an arpeggio, as below, on its tonic chord. Hands separately; thumb (right hand) fifth (left hand) on lowest note of each group. Same fingering in all keys.

Ex.  &c.

(*b*) Extended arpeggio in chords of C major and D major in three positions. Hands separately, and *slowly*.

CHORDS. 5.—To play (*a*) the tonic, dominant, and subdominant chords of any major or minor key named by Examiner, each chord in its three positions; and (*b*) the chordal figures given in "Teacher's Guide," in any key, major or minor.

TRANSPOSITION. 6.—(*a*) The 2nd major and 2nd minor chant to be played in any key, naming the chords. (*b*) (*Optional.*) A simple diatonic melody (minor) to be played from the Tonic Sol-fa notation in any two keys named; and a similar passage, major or minor, in Staff notation, to be transposed into any two keys.

DUETS AND SOLOS. 7.—The Duets of Step VI. Two pieces in different styles (teacher's choice). A piece guaranteed to have been prepared without assistance.

MEMORY. 8.—Any or all the pieces played by heart.

SIGHT-PLAYING. 9.—(*a*) A passage for one hand with difficult rhythm, and (*b*) a passage for both hands with easier rhythm. Time-signatures, simple and compound.

EAR (PITCH). 10.—(*a*) To recognise the various forms of cadence given in Step V. (*b*) Tests as in Part I, marks according to standard.

EAR (TIME). 11.—(*a*) To describe the measure and give the time-signatures of tunes played by Examiner. (*b*) A dictation as in Grade II, Part II, but dotted minim or dotted crotchet pulses may be required. Time-signature to be named by Examiner and one measure counted before the test is played.

CERTIFICATE CARDS supplied to Teachers, 1st, 2nd, 3rd, and 4th Steps in different colours, 3d. each, post. ½d. Mrs. Curwen's Method Office, 24 Berners Street, W.1.

REQUIREMENTS FOR PUPIL'S CERTIFICATE, 1st and 2nd Grade separately, 3d. each, post. ½d. Mrs. Curwen's Method Office, 24 Berners Street, W.1.

NOTE.—For some children examinations are stimulating and helpful; for others, nervous or over-anxious children, they are harmful and unnecessary. For these the short periodical 'inspection' is very much better. Whether a pupil is sent up for examination or not is a matter of small importance; but whether the pupil's knowledge is clear and thorough or not is very important indeed. Therefore, in all cases the teacher should work towards *the examination;* i.e., *the requirements should be the framework of the teaching, the test of its thoroughness that nothing can be omitted.*

A. J. C.

LIST OF MATERIAL COMPRISED IN

MRS. CURWEN'S PIANOFORTE METHOD

Curwen Edition	
8803	1st Step (Kinross)
8802	,, (Swinstead)
8805	2nd Step (Kinross)
8804	,, (Swinstead)
8807	3rd Step (Kinross)
8806	,, (Swinstead)
8809	4th Step (Kinross)
8808	,, (Swinstead)
8810	5th Step (Kinross)
8811	6th Step (Kinross)
8812	Interval Exercises
8801	C-Clef Exercise Book
8813	2-part Reading Exercises, Part I
8814	,, ,, ,, Part II
8815	First Solo Album
8816	Second Solo Album
8844	Third Solo Album
8875	Illustrative Tunes
8817	This Method cannot be effectively used without the 'Teacher's Guide,'
8897	Unbarred Sentences, Steps I to VI

ADDITIONAL USEFUL MATERIAL:

6005	Approved Songs, Parts I and III, Sol-fa, Staff, ; Pianoforte
8818	Keyboard Diagram, for class work
8873	Staff Cards, a help to beginners
	Pianoforte Solos. List on application.

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